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SIR ALEXANDER C. MACKENZIE.

A Sketch of the Noted English Composer.

The life-story of an eminent musician, no matter of what country, is always eagerly read by the younger travelers along the Road of Art, and when they hear of the trials such men had, and find they were able to live them down, it gives them new courage to go on with their own "struggle," knowing they stand the same chance of conquering, in the end.

Sir Alexander C. Mackenzie was not "born with a silver spoon in his mouth." He had to fight his way in the world against great odds. We Americans are always ready to admire the pluck and push that carry a man through everything, and enable him to withstand all the hard knocks of fate, until he gets in a position where he can laugh at its slings.

It must be a great source of satisfaction to-day to Sir Alexander to look back, and see what difficulties he has surmounted. Who can blame him for being proud of the position he holds in the English musical world to-day? Director of the Royal Academy of Music, and leader of the Philharmonic Orchestra, of London, he stands in the very front rank.

America just now has an added interest in his work, as one of our largest publishing houses announces that he is composing for them a series of six songs, the lyrics for which were written by an American author, Mr. William H. Gardner, of Boston.

Three of them are now in the press, and will make their appearance within the next month. "Within Thine Eyes" is a beautiful love song, worked up to a most original and effective climax, and written with a thorough understanding of the voice requirements. "As the Flower Clings to the Vine," is in the German lieder style, but with manly English sentiment, and a fine addition to the singer's repertoire. The third in the series, "The Gates of Glory," is semi-sacred in character, full of vigor, in a spirited march movement, which will certainly commend itself at once to American hearers.

Mackenzie was born in Edinburgh, and is now in his fifty-second year. For four generations there have been musicians of ability in his family, so Mackenzie has the gifts of heredity in his favor.

His father, Alexander Mackenzie, was for many years the leader of the orchestra at the Theatre Royal, Edinburgh. He was the first Scottish musician to go to Germany to receive a musical education, and he got so much benefit from it that he desired his son to have the same advantages, so at ten years of age, he took young Alexander to Schwarzburg-Sonderhausen, where he at once became the pupil of Herr Bartel, the Stadtmusiker of Sonderhausen, a direct descendant of the famous Meistersingers immortalized by Richard Wagner.

Here Mackenzie got a splendid schooling in the works of both the old and the "new" masters, and certainly it was a most catholic education, for he became acquainted with the freshly written compositions of Berlioz, Liszt, Wagner and Gounod in this period.

He played the violin in the Ducal orchestra while there, and had the extreme privilege of playing, from MS. or proof-sheets, many compositions by the greatest modern masters, which have since been acknowledged as their "chef d'œuvres."

After remaining five years in Germany, he conceived an intense longing to return to his own "Fatherland," and late in 1862 he went to Leith. Then he decided to take a course of lessons under his father's old teacher, Sainton, and so he finally came to London, the great Mecca of all English-speaking musicians. Here he had the good fortune to win a King's Scholarship at the same "Royal Academy" where he is now Principal. Surely, Sir Alex-

ander has risen from the ranks, and the Academy should be proud of having at its head one of its graduates, who is familiar with its traditions, and thoroughly conversant with its every need.

Young Mackenzie's father died soon after he placed him in school in Germany, and as the family exchequer was limited, he made his living while studying in London by playing the violin in various theatre orchestras. He picked up a vast amount of practical knowledge and valuable experience in orchestration during his nightly work in the London theatre orchestras.

After graduating from the Academy, in 1865, he returned to his father's old home, Edinburgh, where he followed closely in his parent's footsteps, becoming a solo violinist of great ability, in constant demand; and he also was a teacher of pianoforte at the Edinburgh Ladies' College. In 1870, he was appointed precentor and leader of the choir



SIR ALEXANDER C. MACKENZIE.

of St. George's Parish, Charlotte Square, Edinburgh, which choir holds the foremost place in the famous old Scotch city.

For years it had been the dream of his life to devote a part of his time to composition, but his daily work was so exhausting that for a long time he was unable to write any extended works. Finally, though, he was obliged to take a season of rest, and after six months' vacation he settled down in Florence, Italy, to realize his dream. There he composed many fine works, notably in the larger choral forms—operas, cantatas and oratorios. He is probably best known in this country by his beautiful cantata, "The Rose of Sharon," which he wrote while in his charming Italian home, in 1883.

It is not in the province of this article to make a critical review of Mackenzie's compositions, but a record of his most important works will certainly not be out of place.

Among his choral compositions are: "The New Covenant" (Glasgow, 1888), "The Cotter's Saturday Night" (Edinburgh, 1892), "Veni, Creator Spiritus" (Birmingham, 1891), "Bethlehem," 1894, "His Majesty" (comic opera, 1897).

Orchestral.—Scherzo (Glasgow, 1878), Scottish Rhapsodies, Nos. 1 and 2. Overtures: "To a Comedy," "Tempo di Ballo," "Twelfth Night," and "Britannia" (on "Rule, Britannia"). Incidental music to "Ravenswood" (Lyceum, 1890), "Marmion" (Edinburgh), and "The Little Minister"

(Haymarket Theatre, 1897). "From the North" (three pieces for orchestra).

Concertos.—(Violin), Op. 32, Pibroch, and "Scottish" (Op. 55).

Sir Henry Irving has lately honored him by commissioning him to write the incidental music to "Richard II.," the next Lyceum production, and he is to brave the storms of the critics for daring to compare his work with Goldmark's, by writing an opera based on the story of Dickens' immortal "Cricket on the Hearth."

Certainly Mackenzie must be a composer of more than ordinary merit, for among his warm friends and admirers were Von Bülow and Liszt.

Many honors have come to him unsought. He received the Honorary Degree of Mus. D. at St. Andrew's, in 1886; at Cambridge, in 1886; and Edinburgh, in 1896. The Grand Duke of Hesse presented him with the Gold Medal for Art and Science, in 1894, and in 1895 he was knighted by the Queen. His foreign confrères recognize his talents, and he is a corresponding member of the Instituto Reale of Florence, and a member of the Royal Swedish Academy.

In 1888, he succeeded Sir George Macfarren as the Director of the Royal Academy of Music, and in 1892 he was elected conductor of the Philharmonic Society of London, the first concert under his direction taking place on March 9, 1893.

Yet, with all these honors, Mackenzie remains a man of the people, easily approached, always affable, and beloved by all the students of the Royal Academy.

He has a high opinion of MUSICAL AMERICA, and hopes some day to visit our country, and conduct his own works here.

One of the very latest honors accorded him was the publication of a "Mackenzie Number" of the Novello Company's famous magazine, "The Musical Times" (June, 1898), in which his work was reviewed at length.

Now that an Anglo-American alliance is favored so strongly, it is pleasant to record the fact that musicians and authors of the two countries are collaborating, and I feel sure that Mackenzie's new works will be heard with great satisfaction in this country. RUSSELL ORDWAY.

Paloma Schramm in Mexico.—Little Paloma Schramm, the remarkable Californian child-pianist, who has been winning golden opinions throughout the far West, was heard in the City of Mexico recently, and achieved her customary pronounced success. Together with her parents and her younger sister (also a wonderfully talented pianist) Paloma has just arrived in New York, where she will attend school and complete her musical studies.

A New Impresario.—Mr. James Fitch Thomson, MUSICAL AMERICA's able Philadelphia correspondent, has entered the operatic managerial field, and announces a gala event for his initial venture. He has arranged with Maurice Grau for a grand performance of "Tristan and Isolde" by the Metropolitan Opera Company at the Academy of Music, Philadelphia, during the last week of April. The cast will include Jean and Edouard de Reszke, Nordica, Schumann-Heink and Bispham.

To Europe in a Day.—According to the New York "Herald," that marvel of accuracy and reliability, the singers of Mr. Grau's opera organization traveled from Boston to Paris in a day. On Thursday the "Herald" published an article headed "Opera in Paris," under which caption there is given a resumé of two performances, "Romeo et Juliette" and "Les Huguenots," sung on Wednesday by Mr. Grau's principal artists. On Tuesday they were known to be in Boston. They say that the young man who wrote that heading has a good future on the "Herald." He is a fellow after Mr. Bennett's own heart.

WASHINGTON WAKES UP.

WASHINGTON, D. C., March 27, 1899.

It is frequently observed, "Washington is not a musical field." Well, music has been indulging in Rip Van Winkle slumbers for a few years; but this season, as if in commemoration of the approaching Eastertide, there has been a great awakening, and our local would-be artists have been treated to a flood of recitals of such artistic merit as to stimulate them to grind away, harder than ever before at the "disagreeable" vocalises or finger exercises.

The reason for this inactivity and lack of ambition or enthusiasm among musical aspirants is due to the want of an incentive.

In the first place, we have no great singers; and if, perchance, a few amateurs achieve just a little success and their finances permit, they hie themselves to New York or Boston, where, as the distinguished artist so-and-so, the début is made, and these cities get the credit. In this list may be included such people as Lizzie Macnichol, Ruth Thompson, Alice Judson, Mrs. Thos. C. Noyes and others who were fortunate enough to possess the means to further cultivate their voices. (It may be an injustice to cite Miss Judson among these, as she studied under Mrs. Mills in this city, and sang in "Faust" before leaving the city, but she had to leave Washington in order to secure a field.)

What about the poor stay-at-homes? Here is, for instance, Miss —, a contralto, who, as people say, "has a beautiful voice, sings with so much expression and feeling," etc. She has spent several hundred dollars in cultivating her voice, and the time has come for her to turn her vocation to account. There is a vacancy in a church choir. Miss — applies. She, with all the altos in town, is seated in a row. Then the so-called "music committee," composed of two or three gray-haired men, not one of whom could whistle "Yankee Doodle" correctly, listen to the applicants, one after the other. At the conclusion, Miss —, who has sung the "Holy City," and ended triumphantly on a high G, is asked to wait for a few moments. One of the committee shakes her hand heartily, congratulates her and tells her that she is very fortunate to be selected out of such a large number, that she may consider herself engaged and will please report for rehearsal on Saturday night.

"And the salary?" falters Miss —.

"Is ten dollars," replies Mr. Committeeman.

"A Sunday, of course," continues Miss —.

"Gracious, no! Ten dollars a month," ejaculates the shocked Mr. Committeeman, "what do you expect?"

And this is just one instance out of several similar ones. The majority of the churches, however, depend upon volunteer choirs, and some few pay car-fare as an inducement. The highest salary paid to a soprano in Washington is fifty dollars a month, and a contralto never receives over twenty-five. This is atrocious, when one considers that these salaries are paid to the finest singers here, who have studied ten or twelve years under local and out-of-town teachers of repute.

The writer spent a portion of last Fall in Kingston, a little town up the Hudson River, and in a small church heard a quartet in several numbers. At the offertory the contralto rendered a solo most disagreeable to listen to. It turned out that she received, as they expressed it, "only twenty-five dollars a month," the excuse being that the church was "too poor to pay more." How glad some of Washington's superior contraltos would be to receive this amount for singing in one of its fashionable churches!

Not long ago one of our prominent sopranos was induced by a friend to sing gratuitously at a fashionable musical affair.

When the evening arrived, there was a driving rain, and the young lady was obliged to hire a carriage. The next day she received a box of candy and two car-tickets, accompanied by a note of thanks for her great kindness.

"I never consent to sing for a tea," remarked one of our favorite singers the other day. And she is right, for it is useless to attempt to be heard midst the ceaseless buzz of the smart set, who, while the singing is in progress, hail the opportunity and discuss the latest styles in bonnets and gowns, and later, when they meet the soloist, exclaim: "Oh, how divinely you sing! It was simply enchanting! How I adore music!"

All this goes to show how low the standard of music is generally and how little music is appreciated. When here the last time, Melba said that Washington gave her such a cold reception that she would never come here again.

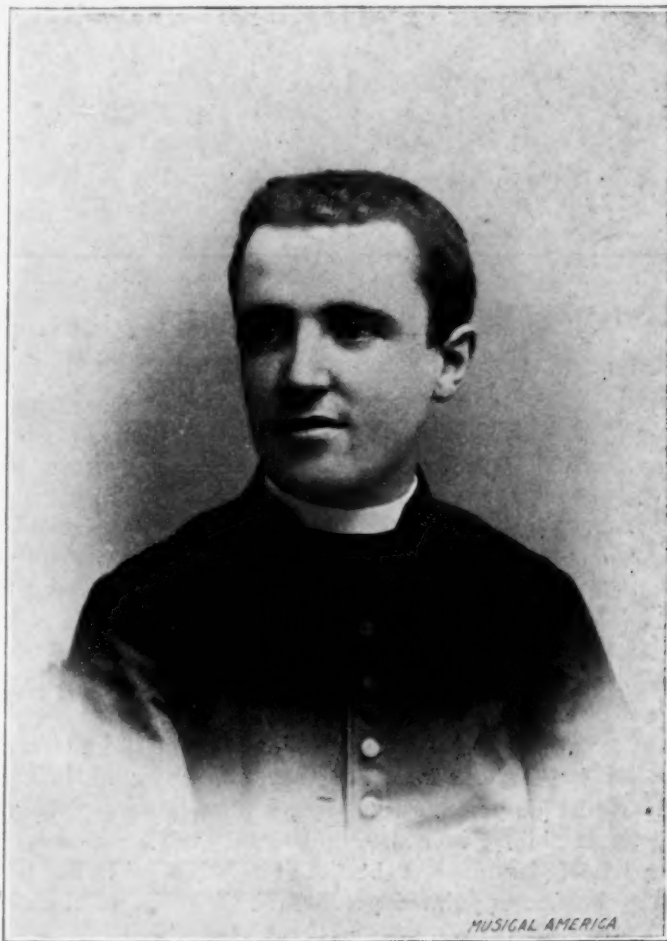
However, a florist never tires in his energy to restore a plant as long as the roots are alive, so let us hope that the little shoots which have peeped forth from our musical realm this season may bud and blossom, so as to encourage the students and impress the community. LIBRET.

The well-known Australian pianist, Ernest Hutcheson, who has lately made quite a name for himself in the larger German cities, just left Berlin for Russia, whither he goes on a lengthy concert tour with Willy Burmester, the violinist.

"THE WAGNER OF CHURCH MUSIC."

New York will soon hear one of the oratorios of Abbé Lorenzo Perosi, the remarkable young priest-composer, whose works are the sensation of the day in Italy, his home, and in European musical circles generally.

There everybody is talking about Abbé Perosi and his wonderful oratorios. When the latest, "La Risurrezione di Cristo," was produced recently in Milan under the composer's own direction, music-lovers from all parts of the Continent flocked to hear it, and the youthful priest—he is only twenty-six years old—was hailed as "the Wagner of church music."



ABBÉ LORENZO PEROSI.

Abbé Perosi's rise to fame has been remarkably rapid. Among his friends, of course, his genius has long been recognized, but the music world heard little of him until the production of his first oratorio, "La Pazzione di Cristo," scarcely more than a year ago. Its success was immediate, and "La Transfigurazione di Cristo," which quickly followed, made even a deeper impression on its hearers. Then came "La Risurrezione di Lazzaro," and that was succeeded by "La Risurrezione di Cristo." These four oratorios belong to a series of twelve which, it is said, it is the intention of the priest-composer to write, illustrating the Gospel narrative of Christ's life on earth.

The work to be presented in New York is "La Risurrezione di Lazzaro." It will be given at the Metropolitan Opera House on April 16, with Mme. Trebelli, Mme. Mantelli, M. Salignac and Signor Campanari as the soloists, and a chorus of more than two hundred voices picked from the church choirs of the city. A well-chosen orchestra will also assist under the direction, most likely, of Signor Sepilli, the conductor of the Ellis Opera Company.

Archbishop Corrigan has displayed unusual interest in the undertaking, and his name heads the list of distinguished patrons, which includes many of New York's most prominent Catholics, laymen as well as priests.

Case of Richter.—Hans Richter seems to be in trouble continually from some cause or other. His latest entanglement is caused by an offer on the part of the direction of the Vienna Imperial Opera that he should renounce his English engagement, and assuring him of an increase on his former salary amounting to almost 50 per cent. Dr. Richter definitely refused this offer. The direction of the opera thereupon informed him that under no circumstances would they be disposed to annul his contract, which extends to the end of next year, and they would also be unable to release him for his engagement during next Autumn in England.

Singers and Sociability.—In an article on the hackneyed subject of jealousy among opera-singers, the New York "Sun" recently printed the following interesting bits of information: "Jean de Reszke has heard all the tenors in the company but M. Saléza. All of them have heard M. de Reszke, and the more they hear him the better it is likely to be for all of them. It is a curious fact in considering the lack of association among the singers, that Mme. Eames has never seen Mme. Melba off the stage since they were fellow-pupils at Mme. Marchesi's, in Paris, some years ago. Mme. Sembrich and the De Reszkes are old and intimate friends, but they have met off the stage this Winter only when they were together by special appointment, as all three were likely to be occupied in the opera on one evening or another."

BROOKLYN INSTITUTE CONCERT.

BROOKLYN, April 3, 1899.

Mrs. Sophia Markee, the soprano, and Edward Baxter Perry, the blind pianist and lecturer, closed the series of "Midwinter Concerts," at Association Hall, last Thursday night, under the auspices of the Brooklyn Institute. The evening proved one of the most instructive and enjoyable of the season. Mr. Perry prefaced each one of his piano selections with a brief analysis. As his talks are wholly free from pedantry, they afford pleasure to the educated musician and benefit to the layman who does not understand the significance of the compositions. Mr. Perry's list included the allegro from Beethoven's "Waldstein" sonata; the "Chorus of Dancing Dervishes," arranged for the piano by Saint-Saëns' from Beethoven's "Ruins of Athens;" "Dryade," a fairy dance, by Jensen; Troll Dance from "Peer Gynt" Suite, by Grieg; "Dance of the Elves," by Sapellnikoff; Studies Nos. 1, 7 and 11, Chopin; and "Lützow's Wild Chase," by Weber, arranged for the piano by Kullak.

Mrs. Markee, who appeared before the Institute for the first time, created a most favorable impression. The lady possesses a glorious voice, a pure, rich soprano, of great range and delicious quality. She is, however, not a remarkable singer. She herself attributes her defects to nervousness. Mrs. Markee has the bad habit of tightening the muscles of her throat instead of allowing them to relax. She sings mezza voce, with her mouth closed, and her phrasing is without expression. These defects are serious, but a woman of Mrs. Markee's intelligence should be able to overcome them. Whatever she does, let her keep away from the horde of charlatan vocal teachers. If she must seek the aid of a teacher, let her engage the services of one who is honest and skillful.

The reports in the Brooklyn papers of Mrs. Markee's début before the Institute raved over the quality of her voice, but were unanimous in pointing out the singer's method.

At the concert Mrs. Markee sang nine songs, in groups of three, and all in English—"The Moon," by Hook; Mrs. Beach's musical setting for "Ye Banks and Braes;" "Orpheus With His Lute," by Sir Arthur Sullivan; "At Parting," by James Rogers; Becker's "Springtide;" the canzonetta from Meyer-Helmund's "Margitta;" "Were My Song With Wings," by Reynaldo Hahn; "Where E'er True Love Has Passed," Chaminade; and the Sevillana from Massenet's "Don César de Bazan."

EMMA TRAPPER.

Michigan Music.—The musical department of Adrian College, Adrian, Mich., is achieving notable results under the direction of Mr. C. S. Morisson. Recent programmes performed there bespeak an interesting and thorough course.

Damrosch Recital.—Mr. Walter Damrosch announces a recital of his compositions, to take place April 21, at the Waldorf-Astoria, New York. He will be assisted by Miss Gertrude May Stein, contralto; Mr. David Bispham, baritone, and Mr. David Mannes, violinist.

Promising Tenor.—Mr. Charles Howard, of Springfield, Mass., who is studying with Emilio Belari, has accepted the position of soloist at the Bloomfield (N. J.) Presbyterian Church for this year. He possesses a tenor robust voice of very sympathetic quality, that should win him success next season when he makes his début.

Fine Quartet.—Miss Alice Merrit has been engaged as soprano soloist of the New York Avenue M. E. Church, Brooklyn, for the year beginning May 1 next. The other members of the quartet will be: Miss Miriam Gilmer, contralto (sixth year); Mr. Frederick A. Grant, tenor (third year), and Mr. Edwin J. Webster (sixth year). The organist and choirmaster is Abram Ray Tyler (sixth year).

Another Belari Success.—Miss Marie Kunkel Zimmerman, pupil of Emilio Belari, met with such success at the last concert of the Brooklyn Oratorio Society that she has been re-engaged for their next concert, April 13, for the "Light of Asia." She has also been engaged for Chadwick's "Phoenix Expirans," Philadelphia, April 28; for Beethoven's Choral Symphony with the Philadelphia Oratorio Society, and for the Albany Festival, May 4, in Bruch's "Lay of the Bell."

Maennerchor in Opera.—A very creditable performance of Lortzing's opera, "Czar und Zimmermann," was given last Sunday evening by the Beethoven Maennerchor, at the Academy of Music, New York. There was a chorus of 150 voices, and the principal soloists were Mrs. Meysenheim, who gave a spirited rendering of the rôle of Marie; Mr. Heinrich Meyn, as Peter, and Mr. Ernst Georg, as Van Bett, who displayed unusual histrionic ability, and whose voluminous bass voice sounded to splendid advantage. Mr. Gustav Hinrichs, the director, deserves great credit for the admirable singing of the chorus, as well as for the finish and smoothness of the whole performance.

AMERICANS IN BERLIN.

BERLIN, March 26, 1899.

It is hard to imagine what the Berlin musical season would be like without the presence of the large American student-colony and the visits of American artists.

Our young countrymen and countrywomen support the Berlin teachers, concerts and conservatories, and such representative American artists as Lillian Blauvelt, Fanny Bloomfield-Zeisler, Leonora Jackson, Jessie Shay, Maud Powell, Bertha Visanska, Carlos Sobrino, Mary Howe, the Sondheimer sisters, Mary Münchhoff, and many others, have of late years demonstrated to the rather bigoted Berlin public that America has grown to be something better and higher than merely the place where they struck "ile," and where the dollars and big wheat crops grew—as Mr. Freund remarked in the very first issue of *MUSICAL AMERICA*.

What this means in a conservative country like Germany can only be conceived by one who has lived here for a number of years, and who appreciates how thoroughly the Teuton is wrapped up in his own endeavors and institutions, and how thoroughly convinced he is that, as regards music especially, "all roads lead to Berlin."

To-day the zeal and earnestness of the American students, and the actual accomplishments of the visiting American singers, pianists and violinists are fully recognized, and the intelligent German musician is entirely convinced that if ever anything new is to come into music, America is the country in which it will be born.

Prof. Dr. Jedliczka and Prof. Barth monopolize the American piano colony; Frau Prof. Nicklass-Kempner has nearly all the American singing-students; Prof. Joachim and Anton Witek, the violinists; and Anton Hekking, the 'cellists; and all of these eminent pedagogues agree that the American student stands supreme in point of intelligence, adaptability, patience and industry.

There has been a veritable flood of concerts given by children of Uncle Sam this season.

Miss Augusta Cottlow, the young Chicago pianist, who traveled all over the United States as a "wonder-child" some five or six years ago, has gone through a long and severe "midnight-oil" period, and her re-entrée on the Berlin concert stage proved conclusively that Miss Cottlow is not one of those infant phenomena whose development ends with her childhood years. She gave recitals this Winter in Berlin, Leipsic and Warsaw, and achieved such signal success at the Polish capital that she was immediately re-engaged for a second concert. She played the Grieg concerto at a Berlin Philharmonic "Pop" and was accorded an ovation by the Americans, of whom nearly the entire colony attended. Miss Cottlow has been a pupil of Busoni, and her style reflects many of that master's characteristics; notably, brilliant technic, firm, but sympathetic touch, and abundance of temperament. This young Chicagoan has finally worked her way into the top rank of the younger American female pianists.

Miss Amalia Rippé, who did much concert-work in the United States before coming here to study with Mme. Gerster, has sung at numerous Berlin private and public concerts, and her album of press-clippings contains the best evidence of her success here. She will undoubtedly win a place as one of our leading dramatic sopranos.

Two young Americans, Vernon d'Arnale and Thaddeus Rich, recently gave a concert in Hirschberg (they "tried it on the dog," so to speak), and the following was said of them by the local critical authority: "The pianist (Mr. d'Arnale) has well-developed technic, singing touch and musical understanding. In the youthful violinist there is also much to admire, especially a fine, large tone, and brilliant technic."

Of Leonora Jackson's pronounced successes everywhere I need tell you nothing, for I see that your principal newspapers are already watching her important career, and they chronicle all her appearances in England, Germany, France and elsewhere. Miss Jackson is recognized in Berlin as one of the female violinists of the decade. She was a pupil of Joachim, and later, for a short time, of Thomson, in Brussels.

Mrs. Cornelia Rider, a pupil of Prof. Barth, played two concertos at an orchestral concert of her own, in the Singakademie, and displayed a degree of proficiency, technical and musical, that stamps her as another of our coming pianists. She is also a composer of exceptional talent, and has written a trio of which Mrs. Beach or Augusta Holmes might be proud.

One of the most artistic performances at the recent pupils' concert of the Stern Conservatorium, at the Beethoven Saal, was that of Miss Marguerite Melville, who played the G minor piano concerto of Saint-Saëns, with the accompaniment of the Conservatorium Orchestra. At the close of the number she was recalled several times. Miss Melville has given a successful public recital here, but it is as a composer that she shines pre-eminent, rather than as a pianist. Her "Romanza" for violin, published by Schlesinger, is one of the best violin numbers written during the last few years, and though the phrase, "it should be in the repertoire of every violinist," has been

done almost to death, I use it advisedly and sincerely. A sonata for piano and violin (produced in public by Miss Melville some two years ago) is as original and brilliant as any work I know in that form. Miss Melville is one of the favorite piano-pupils of Prof. Dr. Jedliczka.

The "star" of all the young American musicians in Berlin is Bertha Visanska, whose first recital in Berlin was an unequivocal triumph, and whose subsequent appearances in the leading cities of Germany and Holland have confirmed the unanimous opinion of Berlin's best critics that she is one of the greatest piano talents ever heard in this music-burdened city. Though still in her teens, of small stature and unassuming appearance, she has at her fingers' ends the entire literature of the piano, and could play, at a few hours' notice, any concerto, from Bach to MacDowell. The latter is a great favorite with Miss Visanska, and she plays nearly all the important works of her gifted countryman. Miss Visanska's talent is quite extraordinary, and there is not a shadow of doubt that when you hear her in America you will acknowledge that we have produced at least one pianist whose genius can stand full and severe comparison with the greatest players of all times. This sounds exaggerated, I know; but with my opinion I find myself in the company of the leading musical authorities here, and that is good enough backing.

I wish I had more space to tell you of the superior gifts of Miss Rose Ford, of St. Louis; of Mr. Kelly Cole, a young tenor; of Miss Laura Sanford, of Mr. Ghulka, of Miss Regina Newman, and of the countless other Americans who are studying with Mr. Boise, the popular pedagogue of composition; with Witek, the idol of the local violin world, and with the numerous other teachers who attract our talented young musicians.

Soon comes the annual deluge of pupils' concerts, and then I hope to be able to speak of the work of those Americans whom I have not the space to discuss to-day.

RUNTIST.

LEHMANN TESTIMONIAL.



MME. LILLI LEHMANN.

Mme. Lilli Lehmann has definitely decided to retire permanently from the operatic stage, after the conclusion of this season's engagements with the Grau Opera Company.

This news will come as a great surprise to Mme. Lehmann's many friends in this country, of whom a great number do not consider a New York opera season complete without the co-operation of their favorite.

Several prominent local music-lovers, acting in behalf of their friends, feel that they would be performing a pleasant duty in presenting to Mme. Lehmann a testimonial of their appreciation of her gifts and her services to musical art, and in consequence they have arranged for the purchase of a gift, the money to be raised by popular subscription, and the presentment to be made at Carnegie Hall, New York, April 10, when Mme. Lehmann will give a song-recital.

Amounts ranging from \$1 up can be sent to Mrs. Seth Low, No. 30 East Sixty-fourth street, or to Miss Callender, No. 27 East Seventy-second street.

Mme. Lehmann came to New York for the first time in the Autumn of 1885. For five successive seasons she was the principal singer of the German opera in the Metropolitan Opera House. In the last three seasons of her stay here she has confirmed the impression she made during that memorable régime. Her retirement means a real loss to contemporary opera.

AN AMERICAN ARTIST.

There comes a time when young pianists grow weary of reading that they are "promising," or "coming;" when they begin to wonder whether the "golden" and "brilliant" and "great" future, so often predicted for them, will ever materialize; when, in fact, they awake to the knowledge that they must at once do something out of the ordinary, or be content for ever after to play with their "accustomed effectiveness," or up to their "usual standard," or with the "musical insight that always distinguishes their efforts."

Some such determination might have actuated Miss Florence Terrel at her recital on Wednesday evening of last week, in the New York College of Music, for she played with that full measure of aplomb, intelligence and abandon at which her best previous work had only hinted.

Miss Terrel's broad, vital reading of Schumann's C major fantasia (first movement), her brilliant handling of such show pieces as Moszkowski's "Scherzo-valse" and Lambert's "Tarantelle," and her dainty trifling with smaller technical tidbits like Rosenthal's arrangement of Chopin's D flat valse and Klein's "Capriccio," proved that one of our younger American pianists has "arrived."

There is something fresh and spontaneous about the enthusiastic performances of this young woman that one misses in the cut-and-dried conceptions of older artists.

These qualities were particularly noticeable in her charming delivery of Schubert-Liszt's "Hark, hark, the lark," and Rubinstein's G major barcarolle.

Add to her undeniable accomplishments the fact that Miss Terrel presents a rarely graceful and pretty stage picture, and you have the reasons why her artistic future is no longer problematical.

L. L.



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SOME CONSTRUCTIVE IDEAS—HOW TO CHOOSE A CHURCH MUSICIAN.

Any one who sets himself the task of discovering the flaws in any meretricious system of affairs nowadays must be prepared to suggest a new standard. As this series of articles has been aimed as much as possible at those whose authority is the source of our livelihood, namely pastors and music committees, it seems wise at this time to offer a few suggestions as to whom the choir loft should contain.

First of all, it should be peopled by competents—this can only be insured by selecting them after competitive tests. Civil service methods, thank God, are steadily, if slowly, supplanting political, the world over, and our field will surely be regulated by them sooner or later, if in no other event, in course of the growth of the moral law. The sooner we recognize this fact and act accordingly, the sooner will our choice of servants be accepted as standards by those around us. For scoff at it though we may, society at large, moved by a mighty influence, is establishing standards or seeking standards to establish in all its sphere. Take the single case of nations. Let who will call, the moral law is responsible for the overthrow of Spain's once glorious colonial power; that this country may in the course of time be overthrown by the operation of the same law is, in the language of Kipling, "another story." The application, however, of the principle to the case in question is a practical problem.

Needing an incumbent for any vacancy in your church, advertise. In so doing state your needs and the remuneration you are prepared to offer; but do not disclose your identity, nor that of the church. Neither should the location of the church be more than approximated. You will at once do a justice to the music world at large, for you will get in touch with all the people who need what you have to allot, and relieve them of the necessity of patronizing the unscrupulous agents referred to in a previous discussion. In common reason a musical paper should have the preference in your choice of a medium, for the practice, on your part, of patronizing it would soon compel the profession to look to it for opportunities, and one of its most valuable spheres of usefulness would be developed to the mutual benefit of all concerned. For no one who has to do with music of any kind can afford to fail of keeping in touch with it, by means of a reliable organ devoted to its interests exclusively.

You will receive at once answers enough to prove that the supply is at all times equal to the demand. From these select a sufficient number to allow of a reasonable choice in the time you feel you can afford to devote to the matter. Avoid attempting to deal with too many applicants, as only confusion can result therefrom. Arrange for time and place of hearing, and, in fairness to the applicants, secure the services of a professional for the few hours the competition should last. A man or woman of well-known ability and standing should this professional adviser be, and, preferably, one whose work lies in another locality than yours. You would not think of building a church without the assistance of an architect, so you will find that the plan here suggested will pay you well in the end.

The trial should find the professional adviser, together with the other members of the choir in good hearing distance of the candidates, but not within sight. A light screen will serve to insure this. The identity of the candidates should not be disclosed to them, but should be hidden in a nom de plume or number. You will find that you have made the trial much less of an ordeal for the candidates by this single precaution.

Your judges should be required to note their impressions of each candidate under the following captions:

1. Technical facility.
2. Phrasing.
3. Enunciation.
4. Quality of voice.
5. Quantity of voice.
6. Ability to read.
7. Signs of general musicianship.

The day has long passed for offering financial assistance to those who do not know their tools—hence the last two requirements above noted.

Many of you may take exception to the suggestion of technical qualification as necessary, for your place, in the case of a singer. The following conversation between the chairman of the music committee of a prominent church

and one of the paid soloists once occurred in the hearing of the writer, and aptly illustrates the reason for such a test:

Chairman—I tell you what you singers need is not so much vocal training as more education in English diction.

Singer—Yes? But we need the vocal training, too, or we could not do your work.

Chairman—Oh, so far as our work is concerned, if you could sing a simple little Moody and Sankey hymn and tune intelligibly, we would be satisfied.

Singer—Would you, though? You would immediately say: "Why, such and such a girl in our Sunday-school could do that; what are we paying for, anyway?" You want the best and you know you do, and the art of singing is not learned in the study of such forms of musical expression as are found in the Moody and Sankey concoctions."

Mr. Chairman immediately dropped the subject, for, as an educated man, he realized that the modern mind was equipped to digest a higher grade of music than he had quoted.

There is, however, hidden in their discussion a great principle that should enter into the judgment of any singer candidate, hence our second and third requirements as well as the first.

Any one who can pass such a test will not fail to please the congregation at large and your committeemen will enjoy a freedom from criticism that you could not hope to have in case you chose Miss So and So, because she was a particular friend of "Brother Mammon's."

We cannot forbear suggesting that, having so fairly chosen a singer or an organist, you will realize that they are human beings, and just as susceptible of personal encouragement as your pastor. The more you succeed in drawing them into personal contact with their auditors—the more social favors you show them, the greater will be your reward in helpful and inspiring service.

VOX ORGANI.

METROPOLITAN SUNDAY CONCERT.

The extra concert at the Metropolitan Opera House last Sunday evening attracted as large and enthusiastic an audience as any of its "regular" predecessors, even though only two of the Grau artists, Mme. Schumann-Heink and Signor Campanari, were on hand to contribute encores.

There was an additional attraction, however, in the presence of Rosenthal, the pigmy-giant of the piano, who aroused the reckless Sunday nighters to wildest enthusiasm with his piquant playing of the scherzo from Scharwenka's best piano concerto, and particularly with his customary amazing technical display in Liszt's "Don Juan" compilation. Rosenthal was compelled to pay for his success with a liberal gift of welcome encores.

Mme. Schumann-Heink sang with rare dramatic effect and resonant voice the air of "Adriano" from "Rienzi" and some Schubert songs, all her numbers being received with acclaim and Oliver Twistian demands for "more."

Signor Campanari held his own with his more illustrious colleagues, and in an aria from Verdi's "Ballo in maschera," and the well-known prologue from "Pagliacci," he, too, compelled an insistent desire for extra numbers.

The orchestra, under Mr. Paur's spirited direction, covered itself with glory, and was particularly brilliant in the ballet-music from "Le Cid" and in the poetical "Sakuntala" overture by Goldmark.

REDDALL RECITAL.

Frederic Reddall, the baritone singer, gave a song-recital at the Hotel St. George, Brooklyn, on the evening of Holy Wednesday. He was assisted by the Misses Grace and Marguerite Whiting, Miss Marion G. Inglee, Miss Jeannette C. Sundell and Miss Ida Koster, his advanced pupils, and all of them sopranos. Mr. Reddall's solos were "Otto Palermo," from Verdi's "Sicilian Vespers;" the romanza to the "Evening Star" from Wagner's "Tannhäuser;" "Don Juan's Serenade," by Tschaiakowsky; Schumann's "Two Grenadiers;" "Sunset," by Dudley Buck, and "Eldorado," by Murton, and an encore number, "Of My Love," by Remington Fairlamb. The vocalists of the evening were assisted by the Misses Annie and Jessie Hodgson, ensemble pianists, and Miss Georgina Walsh, violinist.

E. T.

Chopin Relics.—Various relics of Chopin have been gathered together and placed in the Czartoryski Museum at Cracow. The grandfather of the present Prince Czartoryski was one of the warmest admirers of the composer, while his wife had always been considered one of the best pupils of the master. In the museum are to be seen among other things, Clésinger's marble bust of Chopin, a portrait by Ary Scheffer, and a bronze cast of the composer's right hand. There are also nineteen letters written by Chopin to his friend, Count Albert Grzymala, but, curiously, no musical autographs.

Haydn His Own Critic.—When Haydn launched his "Creation," he said of the work: "As for myself, now an old man, I only wish and hope that the critics may not handle my 'Creation' with too great severity, and be too hard on it. They may possibly find the musical orthography faulty in various passages, and perhaps other things also, which I have for so many years been accustomed to consider as minor points; but the genuine connoisseur will see the real cause as readily as I do, and willingly cast aside such stumbling-blocks. This, however, is entirely inter nos, or I might be accused of conceit and arrogance, from which, however, my heavenly Father has preserved me all my life long."

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DEAR MUSICAL AMERICA:

Private advices from Boston tell me that while Grau and his company have been royally received, the houses have not been crowded by any means.

Some say this is due to last week being Holy Week. Others think the prices have been too high.

The Wednesday matinée, with Miss Adams' début, was small. Even the Saturday matinée, when "Faust" was given, with Eames, Jean de Reszke and Plançon in the cast, was not good.

There was only a fair house for Van Dyck's début in "Tannhäuser."

Saturday night, with "Don Giovanni" and a big cast, showed many empty seats.

The subscribers are said to be kicking because this, the second week, presented three repetitions, with second casts. What can they expect?

There are those that say that Wagner doesn't go any more in Boston.

My own idea is that Grau went to Boston too late in the season, especially as Ellis had been there ahead of him.

* * *

It will interest you to know that Van Dyck has been received by the Boston critics with the greatest enthusiasm.

Philip Hale, in the "Journal," says: "His performance showed conclusively that his great European reputation is thoroughly deserved. His impersonation of Tannhäuser was one long to be remembered. I have seen the chief singers of this part in Europe and this country for the last seventeen years. I have seen no one who, on the whole, is to be named in the same rank with M. Van Dyck."

The critic of the "Globe" says: "His vocal method is delightful, enabling him to express emotions by varying his tonal colors, and to give the most delicate touches to his phrasing—his triumph was unquestioned."

The other papers were especially laudatory.

You will remember that at the beginning of the New York season I claimed that Van Dyck had not been fairly treated by our home critics. They simply did not understand him. I am all the more glad, therefore, to see the Boston critics doing him justice.

Some of the New York critics slurred Van Dyck from a feeling of loyalty to Jean de Reszke.

I yield to no man in sincere appreciation of M. Jean, but that does not blind me to the superlative merit and great genius of Van Dyck.

* * *

There were two artists, Mme. Eames and Van Rooy, who do not seem to have pleased the Boston critics nearly as well as they undoubtedly did their New York confrères.

As far as Van Rooy is concerned, this difference of opinion was most marked. Boston liked neither his singing nor his acting.

* * *

Melba seems to have made a wonderful success in San Francisco, so wonderful that when she was not in the cast the houses were light. This is not to be wondered at, seeing that Alvarez and Kraus, the two leading tenors, had left the company and returned to Europe before the season in San Francisco opened.

The people on the coast seem to have the star fever as badly as they have it here, and if five dollars are demanded for a seat, will not pay it unless the cast contains one or more stars of international reputation.

No one understands this better than Grau, so when he opens there, on October 2, he will have the full strength of his company with him, except Jean de Reszke, who, if he comes at all, will only arrive here in time for part of the New York season.

Grau will have about the same company that he has now when he opens in London in May, except that Mme. Lehmann will not be with him, and perhaps neither Eames nor Sembrich. On the other hand, he will have Galski and Frau Wittich. Galski is sure to be tremendously liked in London. Frau Wittich is from the Dresden Opera House and is not yet much known.

* * *

Including some checks which have come in later, the receipts for the Seidl testimonial performance were just

about \$17,000. As the expenses were some \$4,000, this leaves \$13,000 for the fund. The money will be invested and the interest paid to Mrs. Seidl during her lifetime. After her death the interest will be used for a scholarship in music at Columbia College. To the fund will be added some \$2,000, the profit on the Seidl memorial book, of which the edition of 1,000 copies at \$5.00 each has been practically sold.

Among musicians there is some criticism as to this disposition of the fund. First, on the ground that it would have been better to have used the money to purchase an annuity for Mrs. Seidl, as the interest on \$15,000 will only yield about \$700 a year; and, secondly, that if this was not desirable, Columbia College should not have been selected, as that university has so far done little or nothing to encourage the study of music.

* * *

So Brooklyn is to have a decent music hall at last!

Some public-spirited citizens are forming a stock company, with a million capital, of which \$300,000 have already been subscribed, to put up a building worthy of the City of Churches, where oratorios, church music and even opera can be given.

It is high time such a move was made. The only opposition to the scheme that is likely to be felt will be that of the members of the Brooklyn Institute, who are also stockholders in the old and dingy Academy of Music.

The Academy has long seen its day. As for the Institute, it has done much for the cause of good music, though of late the connection of its management with a certain notorious musical sheet has caused the engagement of certain nonentities and mediocrities, while singers and players of standing were unable to get a hearing.

When any public institution comes under the influence of men who, while publishing an alleged musical paper, are deliberately using it as a cloak for their own despicable ends, then the sooner such an institution is closed the better.

* * *

A clergyman in Sacramento has gained some notoriety by preaching a sermon, which he entitled "Christ or Carmen," in which he threatened to expel from his congregation those of its members who went to hear De Lussan as Carmen.

Was it Carmen he objected to or De Lussan?

JOHN C. FREUND.

Violinist Sails Hurriedly.—Mr. Siegmund Deutsch, a well-known New York violinist and teacher, who occupied a studio at Carnegie Hall, left New York for Vienna last week, the supposed cause of his departure being the illness of his father. There are those who say that a certain irate parent could assign a different reason for the hurried trip.

Litvinne's Success.—Mme. Litvinne, who sang the rôle of Isolde so well at the Metropolitan Opera House a few seasons ago, has been engaged to take the same rôle at ten performances of Wagner's opera, which are to be given next October by Lamoureux in the Théâtre Nouveau, Paris. This engagement was probably due to her great success in Nice recently.

Grau on Next Season.—At the last regular monthly meeting in New York of the Maurice Grau Opera Company, Mr. Grau said: "The outlook for next season is most encouraging, and if the subscriptions continue to come in at the same rate the list will be the longest in the history of opera in this city. Our season in Boston has been extremely successful, and the advance sale of has been extremely successful, and the advance sale for Baltimore and Washington next week is very large."

Season in Washington.—The musical season in Washington was summed up thus by a local scribe: "In some respects the musical season here has been notable. Rosenthal and Sauer have given some very successful piano recitals, Mme. Marchesi and Plunkett Green have contributed their mites as vocalists, and the musical societies of the city have been very fortunate in obtaining talent for their recitals. One of these, the Chamber Society, has astonished the public in the artistic excellence of the performances given." The Grau Opera Company will close the musical season in Washington.

Detroit Easter Music.—The Easter musical celebration at St. John's Episcopal Church, Detroit, under the direction of Mr. F. Fruttcy, the painstaking organist and choirmaster, was, perhaps, the finest in the history of a parish noted for good music and churchly services. Besides other features denoting the festive season of Easter, the "Trumpet Shall Sound" was splendidly given by Mr. Krolik, followed by the "Hallelujah Chorus," rendered by a surprised choir of over fifty voices. The *piece de resistance*, however, was Gounod's "Messe Solenne," selections from which were given during the celebration of Holy Communion. The use of a harp in the Gounod music, as well as in subdued organ music during communion, was as inspiring as it was beautiful.

A "YELLOW" STORY.

These Spring days play great havoc with the mercurial imagination of the "yellow" reporter. Wild-eyed, tangle-haired, and hot-brained, he scours the town for "items," and nothing is too lowly or too ridiculous for him to seize upon, decorate with shuddering "scare-heads," and transform into a sensational "story."

The imaginative young man from the New York "Telegraph" dug out such an innocent item last week—presumably supplied him by some jealous manager, or by some person in his cups—and gave his lively fancy free rein in dishing up the morsel.

In order to make the subject attractive and intelligible to its readers, the "Telegraph" headed the article: "Did Dan Godfrey Palm Off a Brick?"

Then it goes on to insinuate that Bandmaster Godfrey had hired a lot of second-rate musicians in England, and had passed them off on his recent tour here as the genuine Royal Guards Band, from London.

The statement is so palpably ridiculous that it seems useless to contradict it; at the same time, some protection must be afforded musicians from undeserved attacks by irresponsible sheets, and if the "Telegraph" is so lacking in courtesy and hospitality to our musical visitors from abroad, MUSICAL AMERICA is not.

A competent critic would never have ventured the assertion that Godfrey's men are second-rate. Their performances, and before all things, their newspaper notices from all over the country, potently belie that assertion.

Hedmondt Ill.—Mr. E. C. Hedmondt, lately arrived from England, who was to sing this week with the Castle Square Opera Company, New York, became ill, and was compelled to postpone his début until next week, when he will sing Don Jose in "Carmen."

Bispham Concert.—Mr. Bispham gave a successful concert, for the benefit of the Industrial Benefit Association, at the Waldorf-Astoria, New York, last Tuesday. Especially enjoyable among this interesting artist's efforts were Brahms' "Willst Du Das Ich Geh?" and a series of Franz songs. Henry Waller played several piano solos.

Brooklyn Snubs Boston.—Of the recent Boston Symphony Orchestra concert in Brooklyn, the "Standard-Union" says most independently: "What a pity that such dull and uninteresting programmes were made for the farewell concerts in Brooklyn this season by the Boston Symphony Orchestra. The tiresome programme of Friday afternoon was followed by another almost as dreary for the concert at the Academy of Music Saturday night. Even the brilliancy and magnetism of Mme. Teresa Carreño, who was again the soloist, did not compensate the large number of people in the audience who objected to the character of the compositions."

Lakewood Recital.—Mr. Arthur W. Emerson writes us from Lakewood, N. J., of a very successful song-recital given there recently by Mrs. Adele Laeis Baldwin, of New York. For the benefit of certain volatile "managers," we subjoin a very potent extract from Mr. Emerson's letter: "Lakewood, as it has grown in importance, has in the past few years attracted a growing number of alleged authorities on music, literature and the arts, with effects not infrequently lugubrious and melancholy upon the too trusting public. In fact, our resorters have proved rather an easy mark for the several fraternities of lecturers on things mundane or 'any old thing,' promoters of piano and song recitals, which only lacked artistic melody, and the legion of fads which need not be mentioned, and the dear public is growing just a trifle weary. The formula has been a simple one, but there are indications that it cannot with profit be worked much longer with any flattering degree of success. The promoter has ordinarily put in a day here, made a favorable date at one of the hotels, secured a lengthy and sounding list of society patronesses, and let nature take its course, the promoter declaring dividends of fluctuating value. 'It used to, but it don't work now.'"

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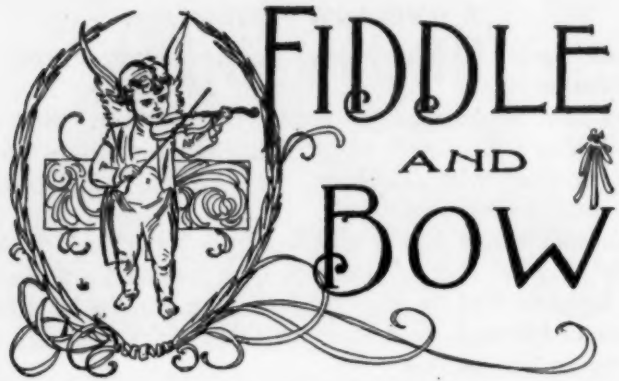
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The success recently achieved in Berlin by Miss Maud Powell can hardly be more gratifying to her numerous friends and admirers than to the young artist herself. She is now virtually in the "enemy's country," surrounded by people who can hardly be said to be in sympathy with any form of artistic attainment whose principles are at variance with the laws laid down by the Hochschule. It is true that, in Berlin, Sarasate has as yet experienced no difficulty in attracting large audiences to his annual concerts, despite the fact that his glorious art is little appreciated by the disciples of the Hochschule. But Sarasate's attainments are of such magnificent proportions that, when coupled with his very agreeable personality, he compels the admiration of the Berlin populace to such a degree that the disgruntled Hochschulites either are silenced or their antagonistic utterances are lost in the heartiness of general adulation.

But with Miss Powell the case is an altogether different one. She is a stranger to the Berlin public, unarmed with continental prestige, and unassisted by the good will and influence which the Hochschule exerts in behalf of its protégés. Far from having the advantage of the Hochschule's protecting interest, Miss Powell was never esteemed at this very respectable institute of learning, though it was there that, some years ago, she endeavored to broaden her accomplishments under the direction of Joachim. Like many another talented but unhysterical student, Miss Powell hesitated, or flatly refused, to adopt a course of training which her better judgment warned her was ill-suited to her instrumental needs. She did not go to Berlin to join a band of feverish hero-worshippers. The good of her art and her progress was the sole incentive which decided her to leave Paris.

Needless to say, in a school like the Berlin Hochschule she was not encouraged in the development of original thought or musical individuality. Her independent spirit was frowned at, and her ambitions aroused only displeasure. So that when Miss Powell returned to America (in 1884, I believe), she was far from being sufficiently well-equipped to establish herself in the favor of the critics and the intelligent public.

Here, on American soil, influenced and enheartened by a liberality of spirit and idea such as she nowhere could find in Berlin, Miss Powell has tenaciously clung to her principles of art, and has labored with a diligence and good judgment which now, even in Berlin, is being rewarded with recognition of her merits.

Miss Powell's experience should be a lesson, a most valuable lesson, to the many students who are preparing

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to pursue their studies abroad. The true advantage of a visit to Berlin lies in the musical atmosphere of the city. Our most active musical seasons—of opera, and symphony and chamber concerts—bring innumerable cares and anxieties to every person engaged in their formation; but they do not sufficiently enrich us in that atmosphere which, after everything is said, constitutes the chief educational advantage to students in Berlin. There, every serious musical enterprise leaves its mark. Its influence is unmistakable—far-reaching. In New York, in America, the seasons go by with but little apparent change in the attitude of the people for true art. At the opera, the wealth and culture of the land are always well represented. But a serious chamber concert is generally ignored, except when the event is considered a fashionable one.

In future, the sensible American will study seriously in his own country, guided by some of the admirable artists who have made America their home. For the profit of a residence in Leipzig or Berlin does not begin with superior instruction, but rather, is confined to the existence of an abundance of rich musical food and an invigorating musical atmosphere.

* * *

Towards the end of last season it was gravely announced that Ysaye and Gerardy would make a tour of the world, this season, under the management of Mr. Victor Thrane. At that time, the announcement was not considered seriously by those who are familiar with the many fiascos that have followed close in the wake of other managers' ambitious undertakings. But when (the beginning of this season) Mr. Thrane not only did not retract his announcement, but actually made public some of the details appertaining to this tour of the world, even those who had excellent reasons for doubting managerial sincerity began to feel that the public was, after all, not being gulled for reasons best known to the managerial fraternity in general and Mr. Thrane in particular.

But the end of the season is now approaching, and nothing more is heard of this ambitious project. Neither M. Ysaye nor M. Gerardy have come to the United States, where they were to have begun their trip around the world, nor is it possible to learn, from any reliable source, why the trip was abandoned. If the truth were known, it would most probably resolve itself into a visionary scheme which, never for one moment, was encouraged by the artists in question, or, at least, never seriously entertained by either of them.

GEORGE LEHMANN.

Bayreuth Prospects.—Mr. Schultz-Curtius, of London, reports that the demand for the Bayreuth performances has been greater this year than at any previous time, all seats for the "Ring" (next Summer) being already "sold out," and many disappointed applicants waiting anxiously for the chance of any tickets being returned.

Sembrich Concert Tour.—Mme. Marcella Sembrich has made arrangements with George W. Stewart for a tour of festival concerts through the Northern and Middle States, after the Maurice Grau benefit in New York, at the end of the grand opera season. The tour will begin April 15, and Mme. Sembrich will sing in Cincinnati, Louisville, Nashville, Indianapolis, Ann Arbor and several other cities, closing on May 15. The contract gives Mme. Sembrich \$2,000 per concert.

Ellis Opera Criticized.—There are some discordant notes in the chorus of praise that San Francisco has lavished on the Ellis Opera Company. The critic of "Town Talk" says: "With Melba's exquisite art, Gadski's dramatic fervor, De Lussan as Carmen, an orchestra par excellence and a splendid chorus, there is still a feeling of disappointment when we consider the lack of support with Melba. It is a lamentable fact that in organizations where a star of the first magnitude shines pre-eminent, the minor parts have to suffer."

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THE KNEISEL QUARTET CONCERT.

The fifth evening concert by the Kneisel Quartet, which took place last Tuesday evening, attracted one of the largest and most appreciative audiences which has yet gathered at Mendelssohn Hall to listen to their favorite chamber-music organization. The quartet was in superb condition, and played the long and exacting programme in a manner to justify unstinted praise.

Haydn's quartet in G minor, op. 74, No. 3, offered the Kneisels every opportunity for the display of the finished ensemble and exquisite tone effects which characterize the performances of the Boston Quartet when they are at their best. That every movement was enjoyed most thoroughly was evidenced by the hearty and persistent applause, which compelled the four artists to bow their acknowledgments again and again.

The quartet in D minor, by Cesar Franck, played on this occasion for the first time in New York, awakened much interest, but failed to yield much satisfaction or pleasure. The opening measures of the poco lento promised much that was not fulfilled either in the first movement or the three movements that followed. Modern German influence predominates throughout the entire work. The composer saps the vitality of his ideas, subjecting them to an over-development which grows exceedingly unpleasing. His insatiability in this respect almost destroys one's interest in the unusually clever instrumentation and novel effects, which he introduces from beginning to end.

The scherzo vivace is a fantastic bit of writing, uncommon in form, yet symmetrical and pleasing. The larghetto seems interminable. It is a restless, feverish striving after something which the composer fails to attain. It is utterly lacking in reposeful character, and presents no appreciable thematic beauties. In the finale, the composer, not satisfied with having saturated one with his unsatisfied cravings, introduces in a fragmentary manner the vaguely outlined ideas of the earlier movements; and clings to them with an affection which, at times, threatens to make the quartet an endless production.

Despite M. Franck's excellent musicianship, and the skill with which he has constructed his quartet, I doubt very much whether, under any circumstances, it can be made a really enjoyable composition. The Kneisels did their utmost to give the new work a splendid performance, and, barring a few mishaps, succeeded most admirably in doing so.

The beautiful quintet by Schubert, in which the quartet had the able assistance of Mr. Herman Heberlein, brought to a close one of the best concerts which the Boston artists have given in New York. Though the whole work was performed in an almost flawless manner, special praise must be accorded Messrs. Kneisel and Schroeder for their beautiful coloring and phrasing.

GEORGE LEHMANN.

Lucky Nordica.—Nordica is eligible to be a Daughter of the American Revolution or a Colonial Dame, through the Nortons of Maine, her name being originally Lillian Norton. At present she is only a great opera singer.

Large Children's Chorus.—Arrangements are being made for a chorus of 2,000 children to take part in the National Encampment of the Grand Army of the Republic, to be held in Philadelphia during the first week of next September.

Utica Season.—Utica, N. Y., has had a good season, and slaps itself on the back in this fashion: "The present musical season in Utica has been unusually interesting, and certainly no lover of the beautiful art can complain of a dearth of entertainment. Rosenthal, the 'Persian Garden' Quartet, two performances of the 'Stabat Mater,' the Madrigal Club, Elliott Schenck's lectures, and numerous other affairs of the kind, which have been on the whole well attended (better, in fact, than in some larger cities, if reports are to be believed), make a good showing."



"This is no country for music," declared the German Violinist, emphatically; "you Americans have no desire for anything artistic, you have no high ideals, no souls. All you think of, all you dream about, all you work for, all you worship, is your Almighty Dollar, you—"

"Hold on," interrupted the American Singer, "just let me ask you one question. What did you come here for? Why didn't you stay in your beloved Fatherland if this is such an undesirable place. I should imagine that you would wish to get out of this country as fast as possible."

"I came here as thousands of others came, ignorant of the conditions, and too poor to leave after I understood them. There is no room for the artist in this country; you have neither time, understanding nor inclination for him. And what is worse, instead of realizing your own shortcomings, you are even proud of them, and say: 'Why should I make music, when I can pay others to make it for me?'"

"Very true," assented the American Singer; "but you must consider that this country has not yet had time for a general appreciation and cultivation of art in any form. Our forebears came to a vast country, choked with trackless forests, peopled by a race of hostile savages, and removed by thousands of miles of water from the centres of civilization and culture. Naturally enough, the first instruments to which the colonists turned were the axe, the pick and the shovel. The hardest, most primitive work had to be done in order to obtain bare sustenance, and even after law and order and system, and finally prosperity, came to the new country, there were wars to be fought, economic conditions to be regulated, remote points to be connected, vast mineral deposits to be unearthed, millions of acres to be cultivated—"

"But, my dear fellow, all this has been done long ago," broke in the Viennese Pianist; "you have developed your mines and fields and industries; you have established the most marvelous railroad system in the world; you have great cities; you have vast organizations and corporations; you have bridged over the chasms of the Rockies; you have established rapid travel and communication with Europe—but is the nation settling down to enjoy the fruits of its own labors? No! There is the same restless, mad activity; the same exaggerated enterprise; the killing rush and bustle; no time for anything but business and money-making. Even your recreations are low—the drastic pleasures that are needed by minds spent with crazy toil and inhuman exertion. Prize-fights, football games, and everything else that is sensational—those are your relaxations."

"Exactly," responded the American Singer; "but you do not allow time for results. Such a fever of activity cannot subside at once. The outward conditions are changed, but not the inward. Our generation has inherited certain traits that cannot be shaken off at will. Three centuries of such furious energy are bound to affect the fourth. How can you expect the American nation to be as settled, as definite in its tendencies, and as indolent as Italy, Austria, Germany, and other countries whose destinies have been determined ages ago, and whose people have had centuries of quiet and leisure?"

"One cannot deny that from such indolence springs a desire for music," remarked the Only Woman, who had hitherto been almost hidden by the clouds of tobacco-smoke.

"In the far West," continued the American Singer, ignoring the Only Woman, "where I live, one can see the workings of my argument. Why, my own case is the most potent argument of all. A certain man went to California in 1849. He was poor, and he was not educated. Men were digging for fortunes in those days, and few had time for commercial ventures. Circumstances forced this one man into the supply business. Certain things were needed, and he procured them, selling at his own price. He made a fortune, and his children enlarged it, buying land, and planting orchards. When the trees bore fruit, and the fields became towns, these people felt their lack of culture and education; and, realizing that they

themselves were too old, they sent their children East and to Europe, where they heard music and studied art and languages and sciences. They returned, and that they came back with a due appreciation of things beautiful and artistic is proved by the fact that one of them gave me the means of entering on my musical studies, and I know many others who have been similarly benefited by these educated children of uncultivated parents. Now, this same law, worked out—"

"But," interrupted the German Violinist, who realized the force of the argument; "here in New York—"

"There I've got you," broke in the American Singer, triumphantly; "New York is not America, thank God. What do you know of America, you unfortunates who are shut up between brown-stone and brick walls all your lives. What do you know of Nature, and sunshine, and fields, and woods, and everything that breeds a desire and love for musical expression. Don't talk of this as an unmusical country when you haven't been to California. The people there are full of music, of the glad, joyous music inspired by the singing of the birds, and the mere joy of living; and that music will find voice as surely as that these things exist there. New York! Bah! You can't expand here; you shrivel up; your brains grow up and down, hemmed in by your own high houses and straight streets; your city is nothing but a big ant-hill, and the ants are not even harmless; they bite and claw each other; they kill each other; it's a case of 'dog eat dog,' and at the end nobody is left. Music in New York? There is none, I'll admit. Your opera is only an artificial institution, based on sensational advertising and a shrewd knowledge of your so-called society. But music in America? That is another proposition. There is lots of it, and the time is not far distant when the world will acknowledge it."

The above is a rambling conversation that I heard recently, and which I have written as nearly as I can remember it. I wonder if I shall be alone in the belief that it contains much food for serious reflection on the part of American musicians.

LEONARD LIEBLING.

PIANO AND FORTE.

The Philadelphia "Item," known for its sane reviews of musical performances, had this to say of Sauer on the occasion of his recent recital in Philadelphia: "Before Emil Sauer had finished playing his first selection at his piano recital last night it was evident to all present that they were listening to one of the greatest living pianists."

Miss Sonata: "Why do you sit at the piano all evening, Mr. Discord; you don't play, do you?"

Mr. Discord: "Oh, no; but then nobody else can, either, while I'm sitting here."

Paderewski is on a long English tour, which includes Norwich, Sheffield, Hanley, Chester, Preston and Manchester, after which he goes to Edinburgh and other Scotch cities.

Leopold Godowsky seems to be finding in the West that enthusiastic recognition with which the East should have rewarded him long ago. A Kansas City critic wrote last week: "There can be no doubt that, although unobtrusively, yet surely, by the possession of all those qualities and powers that are required to be a truly great pianist, Leopold Godowsky has reached that much-striven-for goal and is to be classed with Rosenthal, Paderewski, Zeisler, Carreño and the other artists who are known the world over."

Wilson G. Smith, the Cleveland (O.) composer and piano pedagogue, gives some good advice about the special "voicing" of new pianos at the factory. He says: "The tone of a piano depends largely on the hammers that strike the strings. When a piano gets to sounding like a tin pan, it is not because any change has happened to the strings, but because of the wear on the hammers and other mechanism. If a hammer is covered with hard felt, the piano is brilliant at first, but as the felt hardens still more the tone gets hard and harsh, and after a few years takes on the tin pan sound. Soft felt gives a soft, quiet and beautiful singing tone to a piano. As the cloth hardens a little more brilliancy is added to the tone. I always insist on the use of soft felt in my instrument." That is good advice on a subject to which few pianists are practical enough to devote much thought.

A Mrs. M. A. Dougherty, of No. 34 West Thirty-eighth street, New York, called at the offices of MUSICAL AMERICA recently and inquired whether she could obtain the address of "a gentlemanly young man who can play the piano, sing, and do some clerking besides, at a Summer hotel. Permanent position." If there be such a versatile young man, let him apply in person at the address given. The request recalls the famous advertisement that

appeared in a New York paper last year: "Wanted—A pianist who can open oysters."

English press agents are busily sending us large batches of notices and pictures of Mme. Hanka Schjelderup, the Norwegian pianist, who recently achieved some success in London. The lady is no doubt coming to America next season.

Miss Louise May Hopkins played the Sinding concerto in D minor, op. 36, at a symphony concert in Philadelphia, not long ago. Of the unfamiliar work a local paper says: "As a composition its principal merit may be found in its wonderful chordal progressions and octave passages. It has many moments of delight in form, but an equal number controlled by reminiscent ideas."

The Springfield (Mass.) "News" said of a recent Rosenthal recital: "Opinion seemed to be divided among the fortunate ones who heard Moriz Rosenthal at the Court Square Theatre last night as to whether this great pianist surpasses Paderewski and Joseffy, but the predominating sentiment was in Rosenthal's favor."

Ossip Gabrilowitsch, the famous young Russian pianist, made his re-entrée into the Berlin concert arena on March 11, when he gave an orchestral concert, at which he played two concertos, Chopin's E minor and Rubinstein's D minor, and solo numbers by Brahms, Schubert and others. The critic of the "German Times" finds that Gabrilowitsch's playing leans to the technical side of art, and that he hastens his tempi. Those are the faults of youth.

Blow for Wagner.—The musical man of the Chicago "News" has discovered that, "After all, Gounod is the master who lasts, who inspires and completely exalts soulfully and impartially the learned, the careless and the shepherds of song, the peaceful lover of true music, and the frenzied searcher for the latest thrill, all alike."

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MADELINE SCHILLER.



For Publishers' Announcements, see Page 24.

New York, April 8, 1899.

THE BOOK OF REVELATIONS.

Chapter X.—A Visit From a Theosophist, With a Discussion on Criticism.

Most editors receive many strange visitors during working hours.

I have already told of some of the visitors that came to my sanctum.

Perhaps the most peculiar, as well as one of the most interesting, of my experiences was made when Mr. William N. Semnacher, an old and much-respected musician and teacher in New York, came to see me and talk things over generally.

Mr. Semnacher is a well-preserved man of ruddy complexion and gray hair. He beamed on me from out a heavy fur coat. A silk muffler was wrapped many times round his neck. After he had unraveled himself and stepped out of his coat, he said, in a low, soft voice:

"Well! how are things?"

I had then had about three months of *MUSICAL AMERICA*, was much overworked, had had a good many trials, while my temper had been pretty sorely tested.

Semnacher listened patiently to my flow of words, and then said:

"I know a good deal that you say is so; but, you see, the musicians are a peculiar people. It takes time!—Now, when people treat you badly, there is only one way, and that is to return good for evil. I have made that the rule of my life, with the result that I disarm my enemies."

"My dear Semnacher," said I, "that is excellent as a theory, and, perhaps, possible to a man in your position, but it won't work with a musical paper. I have no ambition for a martyr's crown, and would rather die fighting for what I think is right, than meekly turn the other cheek or bare my breast to the dagger of the assassin."

"My philosophy," continued the old gentleman, "is that everything avenges itself."

"So you are a theosophist!" said I. Well! I am one myself, to a great extent; but I am afraid a musical paper conducted on theosophical principles wouldn't last long."

"You see, my dear Freund," the veteran musician said, as he wiped the perspiration from his face, "I have had a hard time, too! Years ago I gave up work, and with a little fortune of \$50,000 I went to Germany. There I invested my money in a small bank, and hoped to end my days in peace, and interest myself in young people of musical talent. But, alas! a partner disappeared with our capital, and I had to return to this country and begin teaching all over again. My philosophy carried me safely through, and to give my life a further interest my wife and I adopted two little Jewish children, who were orphans, who have much talent. You must hear them play—I think they have a future," and the kindly old gentleman again mopped his head.

"It is largely a matter of temperament," said I, "as to the manner in which a man meets his trials. Much also depends on a man's vocation. In your work you have only to meet jealousy or opposition. These can, I will admit, be overcome in time by persistent courtesy and good will, but with the editor of a paper that deals with questions of art, of politics, with social or industrial problems, such a course is impossible."

"First of all, to have any weight or influence, to be able to do any good, an editor must have opinions and very decided ones too. If he possess capacity and experience his opinions will have value. If he be honest he will express his opinions fearlessly—now comes the rub! The moment he does this he arouses not only opposition, but, as the good book says, 'hatred, malice and all other uncharitableness.'

"You cannot conduct a critical paper on theosophical principles. If you write well of everybody you are not only dishonest, but you do harm to your art, as well as to those who have capacity and who are being everlastingly injured by the competition of frauds and incompetents."

"Theosophy will not help you in a case where you have objected to a singer's method or expressed your rooted objection to the free coinage of silver."

"You may state your position in the mildest way, but the artist whom you have criticised will neither forget nor forgive."

"If you speak well of a musician or singer who gives a bad performance, are you not doing him an injury?"

"Indeed, it has become a very grave question with me whether it be possible for any man with strong convictions to go through life, especially if he be an editor, without arousing a very great deal of antagonism. He is fortunate if he be credited with honesty of purpose. As a rule he is treated with abuse and pretty generally is sure to be misunderstood."

"The world has progressed because there have always been men who have stood for something, who have made no pact with what they conceived to be wrong or unjust. A man may forgive personal wrong and injustice, but he should combat wrong and injustice or else we should all be a lot of time-servers, willing to put up with anything or everything for the sake of peace and quiet or money!"

"There is a good deal in what you say," repeated the old gentleman, "and I will admit that the musician is sensitive to criticism, especially if it be very adverse, but at the same time, I think that it is possible to do what is right without offense or arousing antagonism."

"Show me the man who has done this," said I.

"Galileo said and did what was right? How did they treat him?"

"What was the fate of Columbus? Read the story of Wagner? Sir Robert Peel abolished the corn laws in England and gave the people cheap food. He died of a broken heart."

"Lincoln freed the slave. He was assassinated! The Czar Nicolas freed the serf. He was assassinated!"

"Is life so ordered that you can tell the truth, as you see it, and yet be respected, I will not say, liked?"

"My friend!" said the old musician. "I believe all things are possible to him who does only good and returns good for evil."

"That reminds me of a story," said I, as Mr. Semnacher stepped back into his coat and began to ravel himself up in his silk comforter, "a priest once advised an Irishman, who was dying, to forgive his deadliest enemy. 'Why?' said Pat. 'To heap coals of fire on his head,' said the priest. 'I'll do that,' said Pat, with his last gasp, 'for it'll burn the rascal's hair off!'"

JOHN C. FREUND.

Rosenthal and Syracuse.—Moriz Rosenthal writes to say that he made no "speech" of any kind in Syracuse, and that those of his remarks which might have been published by local papers were uttered entirely in private. He adds: "I am not in the habit of making speeches on the concert stage." We are glad to make this correction, and hope that the matter is now settled to Mr. Rosenthal's satisfaction.

National Saengerfest.—At a recent meeting in Brooklyn of the United Singers, it was announced by the president, S. K. Snger, that the National Saengerfest, to be held in 1900, would begin July 30 of next year. Upon recommendation of Mr. Snger it was decided that a concert be given on the last day of the Saengerfest, the proceeds from which would go toward a fund for enhancing the musical education of public school children. Justice Neu announced that the Assembly had passed a bill to give the singers the free use of a State armory in which to hold the Saengerfest.

Mulligan Recital.—Mr. William Mulligan, for eight years organist at St. Mark's Church, New York, has arranged an interesting programme for his farewell recital there. He will play the second concerto by Hndel, and excerpts from one of Perosi's new oratorios. One of the features of the programme will be a duet from Massenet's "Mary Magdalen," sung by Mr. Dempsey and Miss Jewell. This number has not been done in New York since fourteen years. Mr. Mulligan will be greatly missed from his old position; but as he is going to a better one, his many friends are satisfied.

AN OPERA PHANTASY.

The opera has been enjoyed and paid for, and gloom will reign now on the stage of the Metropolitan for fully eight months. The season has been extremely profitable to the management and gratifying to the public. That the artistic standard of the performances has been in the average a very high one will be readily acknowledged by all fair-minded people. Fault can be found, of course, with the rpertoire. It has been monotonous and old-fashioned in spite of the Wagner cycles, and after the experience that even "Faust" and "Romeo and Juliette" have ceased to be unfailing cards, and that "Les Huguenots," with the most expensive cast, drew but a two-thirds house, Maurice Grau must feel somewhat uncomfortable when he thinks of the operas to be given next season. A Mozart cycle will be nothing but a big name for a small thing. The whole cycle would consist of nothing more than "Figaro," "Don Giovanni," and possibly "The Magic Flute." There is no earthly reason why Grau should revive other operas of Mozart. There is no public here for them, and he certainly won't do it "pour le roi de Prusse."

It is, however, a great deal easier to find fault with the old rpertoire than to suggest a new one. There are a great many new operas written every year in France and in Italy, as well as in Germany. But would it pay to produce them in New York? As long as the manager has no support from the Government, one should not ask him to produce anything that is not sure to pay. Things are different at a German court theatre. The Berlin Royal Opera House, for instance, has an annual "subvention" of 900,000 marks—\$225,000—from the Emperor.

Moreover, our opera is not a purely artistic, but a mostly social affair, and the stockholders of the Metropolitan, who greatly influence the rpertoire, are nearly all men of a very large bank account and a very small interest in the development of art. By long experience they have managed to develop a pretty reliable discrimination between good and bad singing, but beyond that they do not trust themselves. Besides, if they help to make the rpertoire, they are sure to ask their good ladies what they would like to hear. And the ladies will answer: "We like to hear Jean, and Eames and Nordica."

And, then, if any Italian, French or German composer has been foolish enough to write an opera in which the characters do not exactly fit our Metropolitan stars, how can he expect to have it produced here? Oh, no; our big stars sing first and foremost for their own glory; they do not want an "ungrateful" part. If it happens that a tenor and a prima donna find that they can show their vocal and dramatic power to best advantage in a really great new work, they will condescend to sing it and won't mind it, if the critic and the public grow enthusiastic over the work, too. But their own importance is to be considered first.

Then, too, a new work needs rehearsals, and there is really no more disagreeable thing to do for a star than to come down early in the morning to the opera house and spend hours and hours on the stage in rehearsing. But Grau could make them do that? Well, let him try it, and there will be a small row.

No, the question of the rpertoire cannot be settled without a complete change of the conditions under which opera is given here. First, we must build up a really music-loving public. But how can we get that when the prices for seats are simply prohibitive, except for the very rich ones? People must hear music, good music and finely executed music, if they can be expected to love music.

Between the outrageously high-priced performances at the Metropolitan and the outrageously bad performances at the American, New York is between the devil and the deep sea, as far as opera is concerned. What we need is thoroughly artistic opera in English, without stars and with moderate prices; an opera that is not a reckless business speculation. To start it means sacrifices, heavy sacrifices, and therefore no single manager will ever give us the right thing. Only then, when people begin to realize that an opera is not merely a means of amusement, that it is as necessary for this community as public libraries are, only then will there be hope.

A.

Joseffy for New York.—Just as we go to press there comes the welcome news that Rafael Joseffy has decided after all to give a single piano-recital in New York. It will take place on Thursday evening, April 27, at Carnegie Hall.

Stern Success in Boston.—Mr. Leo Stern was one of the soloists at the sacred concert given in Boston last Sunday by members of the Grau Opera Company. Of Mr. Stern's performance, the "Post" said: "Mr. Leo Stern displayed exceptional abilities as a cellist, the quality of tone and intonation being of the best, and his phrasing was at all times logical and clear. His performance was one of the best heard here for some time." Mr. Stern's wife, Suzanne Adams, also achieved signal success at the same concert.

LADY HALLÉ'S RECITAL.

The violin recital given by Lady Hallé at Mendelssohn Hall, last Wednesday afternoon, attracted an audience of fair size, composed chiefly of female admirers of the gifted violinist. The latter, however, were sufficiently enthusiastic to make amends for the absence of male admirers, and seemed pleased with everything Lady Hallé offered them.

Considered as a recital, it can hardly be said that the programme was either important or well-constructed. It had the virtue of being not too long; but the numbers chosen by Lady Hallé were not calculated to give intelligent music-lovers particular pleasure.

The "Ronde des Lutins," by Bazzini, was, by far, Lady Hallé's best performance. Such display pieces are peculiarly adapted to her left-hand technic, and her clever manipulation of the bow. She plays it in much the same manner as Sarasate, with many effective, but justifiable deviations in tempo. This was the last number on the programme, and it aroused the audience to a high pitch of excitement.

The "Tartini" ("Devil's Trill") sonata is musically unsuited to Lady Hallé in every respect. Her conception of the first movement evidenced beyond all possibility of a doubt that the reputation she has won abroad as a classical violinist is undeserved. Judging by her interpretation of this sonata, one is reluctantly compelled to admit that such music is not the medium for an exposition of her highest gifts. On the other hand, the Bazzini and Paganini compositions revealed the fact that Lady Hallé is an exceptionally good virtuoso, and that compositions of such character fit her instrumental attainments far better than the more serious and more musically important works which she has thus far played in New York.

From a musical point of view, her best work was done in the romance by Bruch. Here she displayed a high order of virtuosity, combined with good judgment and refined musical feeling. Strange to say, Lady Hallé's spiccato bowing (in the Perpetuum mobile by Paganini) disclosed a weakness in right-hand technic, which in her playing, ordinarily, defies detection. She executes this brilliant bowing with the forearm; and, while she is not easily wearied, the spiccato which she produces lacks the brilliant and incisive character so readily attained by employment of the wrist.

GEORGE LEHMANN.

Another Adams Success.—In "Le Nozze di Figaro," given Tuesday by the Grau Opera Company, in Boston, Mme. Suzanne Adams achieved a triumph as Cherubino. She is extremely popular in Boston, and has made one of the hits of the operatic season there.

English Exclusiveness.—It is a strange thing that while operatic artists have frequently married foreign noblemen, they have rarely married into the English nobility. The latter seem to prefer actresses rather than vocalists. Mme. Christine Nilsson is Countess de Casa Miranda; Mme. Sontag was Countess Rossi; Mme. Pauline Lucca married Baron von Rhaden; Victorine Balf became Duchesse de Frias, and Grisi married Mario, who was marquis of Candia.

Clever Kipling Story.—The New York "Verdict" said: "A keen-eyed urchin espied the great writer as he landed from the boat. Stepping forward briskly, he touched his hat, and, pointing to the heavy valise in Rudyard's hand, smilingly remarked: 'Let me assume the white man's burden.' The great Kipling looked down on the blue eyes of the eager urchin. 'My boy,' he said in even tones, 'a burden the hand is worth two in the bush.' And the boy passed on."

Minneapolis Music.—The Ladies' Thursday Musicales recently won new laurels for itself, and set a good example to the musical societies of other cities, by devoting an entire concert to the compositions of its resident composers. The programme contained an overture for orchestra, by L. W. Ballard; a quartet for male voices, by W. S. Marshall, a "Christmas Song," by Willard Patten; two sacred songs, by Herbert W. Gleason; a piano concerto, by Gustavus Johnson; a suite for orchestra, by Francesco d'Auria; songs by A. M. Shuey; a serenade for string orchestra, by Claude Madden; and songs by John Parsons Beach. All the compositions were spoken of very highly, but the concerto by Johnson seems to have made the deepest impression. It is built on Swedish folk-song themes, and is said to be both melodious and brilliant. The programme contained letters of greeting and good wishes from such prominent composers and musical writers as Horatio Parker, John K. Paine, Mrs. Beach, Arthur Foote, W. J. Henderson, W. S. B. Matthews, Walter Damrosch, Philip Hale, E. I. Stevenson, Frederick G. Gleason and William Armstrong.

FRANK CH. DE RIALP,

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A DELIGHTFUL MUSICAL.

On the eve of her departure for Europe, whither she goes to complete her vocal studies, Miss Estelle Liebling gave a "Soirée Musicale" last Wednesday, in the prettily appointed ballroom of the Hotel Majestic.

Though Miss Liebling had the assistance of M. Henri Ern, violin; Mr. M. Skalmer, 'cello, and Mr. Leonard Liebling, piano, the main interest of the large and distinctly fashionable audience was centred in the numbers of the fair young singer, who had chosen as the medium through which to display her eminently sympathetic soprano voice, faultless phrasing, and rarest musical intelligence, songs in English, French, German and Italian, by Cantor, Dell Aqua, Bemberg, Tosti, Gounod, D'Hardelot, Chadwick and Cornelius.



ESTELLE LIEBLING.

Miss Liebling possesses a pianissimo of unusual charm, and has a command of coloratura (notably staccati and trill), and an artistic repose, little short of astonishing in one so young.

There were slight defects, but happily of a nature that can be overcome by further careful training and more extended experience.

Miss Liebling, who is of imposing stage-presence, looked remarkably handsome in a white gown, and her pleasing personality, no less than her admirable singing, aided in winning her pronounced success. There were encores and flowers galore.

M. Ern contributed Wieniawski's "Faust" fantasie to the programme, but he did not play with the authority and finish which have marked his previous appearances this winter.

Mr. Skalmer, a talented 'cellist, displayed a sweet tone and much temperament in Popper's "Polonaise." He was enthusiastically encored.

A melodious trio in one movement, by Mr. Leonard Liebling, played by the composer, and Messrs. Ern and Skalmer, was very well received.

Altogether, the evening was a pronounced success, and Miss Liebling's many friends gave conclusive evidence of their interest and good-wishes. J. H. C.

Suggestion for Pianists.—A large Newark department store has a musical section provided with a piano, where customers may try over the latest songs of the day. Very recently a shabbily dressed man shambled into the place, and sitting down before the piano, began to play like the proverbial master. A crowd gathered about him, and the attention of the manager having been attracted, the latter immediately offered the tramp pianist a position. He accepted, and his employer had him washed, combed and freshly dressed. It was discovered that his name is George B. Sears, and that he was formerly the organist of a leading Brooklyn church. His position at the Newark store has been made permanent, and his music daily attracts large crowds to the music department.

WOMEN ORGANISTS.

NEW YORK, April 3, 1899.

EDITOR MUSICAL AMERICA:

DEAR SIR: I was much interested in reading, in your last number of MUSICAL AMERICA, the article by "Vox Organi" relating to lady organists.

I think the objection to them is quite general, and, in some places, very strong. From long experience in organ teaching, I consider this objection wholly a matter of prejudice. The lady organ student averages far better than the man. I have in mind many who are doing work which will compare creditably with the best; pupils who play almost the complete works of Bach, Widor symphonies, Guilmant sonatas, to say nothing of the most difficult works of Thiele.

As choir director, too, many of them stand shoulder to shoulder with the best, in tact, accuracy, and delicate intuition. In fact, there is no department of organ playing where a woman may not prove herself the equal of man. True, she is hampered by clumsy skirts, which hinder and also make her a little less desirable, because she cannot so readily "get at" the mechanism of the interior of the organ; but in many of these latter points her brother organist is lacking because of no desire or inclination to become familiar with it. In these days of pneumatics and electricity such knowledge is fast becoming essential. I hope the time will come when merit will triumph, regardless of sex.

J. WARREN ANDREWS.

PIANOS AND NERVES.

Says the Syracuse "Post," most truly and wittily: "It has required the investigation of a bold and learned German to discover that if there were less piano playing on the part of the young there would be more health. Dr. Waetzold, in the "Journal d'Hygiene," has been studying the young ladies who play the piano in Germany, and he has come to the conclusion that the habit of compelling them to hammer on the keyboard before they are sixteen years of age is, in a word, deadly.

"Out of a thousand girls who studied the piano before they were twelve, he found six hundred who were afflicted with nervous disorders later in life, while from the same number who commenced the study when they were older only two hundred were afflicted with nerves, and among a thousand who never played the piano at all only one hundred suffered. Even after the age of 16 he would have none of his countrywomen subjected to piano lessons unless they were both robust and talented.

"In another essay we should like to have Dr. Waetzold examine the nerves and dispositions of the teachers, relatives and neighbors of the young ladies."

An Ungrateful Basso.—At last the carefully guarded secret is out. Oscar Regneas, who recently sang with the Castle Square Opera Company, New York, is none other than the basso, Joseph S. Baernstein. The word Regneas, is an inversion of the name of his teacher, Saenger. All this is hardly very complimentary to the Castle Square people, for not only did Mr. Baernstein seek to conceal his identity, but he also flatly contradicted his connection with the organization.

Went Up in Smoke.—The Mutual Musical Protective Union, New York, which decided recently to affiliate with the other trades unions after holding aloof from them for about eight years, was charged not long ago by the Blue Label Committee of the Cigar-makers' Unions with refusing to prevent the sale of non-union cigars at the M. M. P. U. headquarters. The committee received a letter from Secretary Mitthauer, stating that the sale of the cigars concerns only the man who has the saloon privileges at its headquarters, and the union has decided not to take any action in the matter.

H. B. BREINING,
TENOR.

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MUSICAL CHICAGO.

CHICAGO, April 4, 1899.

The last performance of the Grand French Opera Company was given last Wednesday night to a house that crowded the Auditorium from footlights to roof. And the following was the programme: Act 1 of "La Juive," act 3 of "Faust," with the Walpurgis-night scene; act 3 of "Aida," and act 4 of "William Tell." In seven performances the French company presented five complete operas, single acts from three others and repeated "La Reine de Saba," by Gounod. It is said the company will have three weeks next season.

Mrs. Adèle Holman sang the gavotte from "Mignon" at a concert in the Y. M. C. A. Hall last Wednesday evening with magnificent success. Mrs. Holman has one of the most beautiful mezzo-soprano voices heard here in a long time. It is strong, true and of a rarely sympathetic quality. Mrs. Holman is a pupil of Frederick Bruegger, who has had a remarkable success with his method of voice training; and to him Mrs. Holman owes the exquisite art of her singing. In Lyall Ferguson, brother of George W. Ferguson, the well-known baritone, Mr. Bruegger has another pupil of great promise. Mr. Ferguson will make his debut this Fall.

In his advance programme, Emil Liebling promised that the trio for violin, 'cello and piano should be thoroughly rehearsed for the concert last Thursday evening. Well, some people have a peculiar idea of what "thoroughly" means.

Herr Van Oordt is a splendid violinist, and Franz Wagner enjoys the distinction of being a fine 'cellist. The indifferent performance of a trio—even by Schumann—detracts nothing from their well-earned reputations, for there is no effect without some tangible cause.

The last Chicago Orchestra programme was graced with Arthur Foote's suite in D minor, op. 36. It is a work strong in development, and with decided character and style. It was received with every manifestation of pleasure and will be remembered as one of the most delightful novelties of this season's concerts. L. Amato, 'cellist, was the soloist, and he performed a concerto by Raff. Saint-Saëns' "Danse Macabre," selections from "Parsifal," and "Tannhäuser" overture were the other numbers. The "Parsifal" music included Klingsor's "Magic Garden," "Good Friday Spell" and "Transformation Scene."

The fifth concert of the Spiering Quartet will take place Tuesday, April 11, at University Hall. The Brahms quartet in C minor, op. 51, No. 2, and the Beethoven quartet in C major, op. 59, No. 3, will be played. Minnie Fish-Griffin is to sing songs by Brahms and Franz Ries.

The Castle Square Opera Company opened at Studebaker Hall with "Faust." Frequent changes of bill are to be the order, and Chicago will get a taste of grand opera in English. A strong effort has been made to give satisfaction, and it is to be hoped that the venture will be patronized to a profitable degree. Summer opera has always proven a "frost" in Chicago; but the Castle Square Company seem to be well-equipped with competent soloists and chorus, and that is something which has heretofore been lacking.

Stainer's "Crucifixion" was rendered on Good Friday evening at St. Chrysostom's Church, Dearborn avenue. Dr. Norval H. Pierce and Frederick A. Farrar were the soloists.

Henry Schoenefeld, one of the best of Chicago's good musicians, is to be given a testimonial concert Thursday night at the Germania Club-house. The programme is a fine one and will be furnished by the Germania Maennerchor, of which Mr. Schoenefeld is director; Hans Von Schiller, pianist; Franz Wagner, 'cellist; Adolph Erst, D. L. Canman and Mrs. Theo. Brentano, vocalists.

This week's Chicago Orchestra concert will be the last of the season in Chicago, and the programme consists of an overdose of Wagner (for which there is no antidote). The orchestra goes on the road next week, and will play in various Indiana and Illinois towns and through the South.

Adolph Weidig has set his pupils to composing, and the aggregate results are to be tried in Kimball Hall next Saturday afternoon. Some of the titles of the programme numbers are awfully suggestive. Miss Edith Miles is credited with "Variations in F;" Mrs. S. Clifford Payson, "A Lost Voice." Can Mrs. Payson mean this as a sar-

castic reflection on the vocal fakirs who infest the city? "Help Us, O Lord," by Mrs. Eloise Waterman indicates but little self-assurance, and "Just for To-day," by Mrs. Jane Abbot, sounds too much like the bargain stores talking about their prices. Mr. Larson puts on a valse, entitled "Fritjof Larson." Then there is a "nocturno," a "capriccio," and a hyphenated song that reminds one of a game of hop-scotch solitaire—"Cragie-Burn-Wood," by Burns-Grant-Schaeffer. Last but not least is a "sonata in B minor," by Cave Thompson. There are instances of cave, cavem and the Mammoth Cave, but this is one on Thompson.

Händel Hall was crowded last Wednesday evening, the occasion being the Mme. Ragna Linné's annual song-recital. That most charming of harpists, Mrs. Clara Murray, assisted with a solo, which was received with great enthusiasm.

Last Sunday the "Inter-Ocean" said that Mary Linck, of the Castle Square Opera Company, "remained for three years with the Carl Rosa Opera Company, creating the rôle of Hänsel and Gretel." Brother Nixon is usually pretty accurate, but his statement would carry more conviction if he explained how Miss Linck did it.

PHILIP J. MEAHL.

Clever Adaptation.—The following paragraph, inspired by an item in a recent number of MUSICAL AMERICA, was printed in the Lewiston (Me.) "Journal": "George Eliot once said it was impossible for her to find any music loud enough to suit certain moods. She never had an opportunity of hearing the Banda Rossa."

Popular Portland Pianist.—A Portland (Ore.) paper paid this tribute to a departing pianist: "The Treble Clef Club, of Portland are sorry to have to say good-bye to their accompanist, Miss Mabel Dodson, who is soon to leave for an extended tour around the world, leaving a host of warm friends and admirers in Portland, not least among them the members of the Treble Clef Club, who have enjoyed their work with her for the past six months."

Melba's Hoodoo.—Mme. Melba certainly has a "hoodoo," for hardly were the details published of her recent collision with a bronze statue at the home of the De Youngs, in San Francisco, when the telegraph flashes the news East that the popular prima donna "received a severe shock and narrowly escaped injury from a Chinese laundry wagon at the corner of Kearney and Market streets this afternoon." They are very inconsiderate of valuable song-birds in California.

Rochester Season Closes.—The "Democrat and Chronicle" says of one of the season's closing concerts: "An exceedingly large attendance added to the occasion of the fifth and final music recital of the Rochester String Quartet last evening in the Powers Building. This recital completes the quartet's sixth season, and the music lovers of Rochester have every reason to congratulate themselves that they have had the opportunity of listening to some of the best compositions of the great masters rendered in a thoroughly appreciative manner."

Aid for Alvary's Family.—It was intended last Autumn to give a benefit for the family of the late Max Alvary so soon as the New York musical season was well under way. It will be remembered that the tenor, at one time so popular here, died in want and left his family wholly without means of support. He left eight children, all still young. The benefit did not materialize, and now the latest form which the efforts to relieve the Alvary family has taken is the so-called "endless chain." Letters asking for the contributions of ten cents and the customary two letters written to others have been sent out, and it is hoped to realize in this way a considerable sum for the relief of the family, which is left quite without means of support.

Boston "Criticism."—Mr. Howard Malcom Ticknor has some pregnant remarks in the Boston "Courier" on the subject of a "criticism" in the "Transcript." He says: "One of the curiosities of musical criticism appeared in the 'Transcript' after the Apollo concert. It specified two of the oldest works on the programme as novelties, assigned a tenor solo to a baritone singer, and went out of its way to bring in some technical phrases, so that they made nonsense to comment on the contrapuntal writing in a piece which has not a measure of counterpoint, and intimated that an absence of 'diatonic character' was an element in the music of the future. The paragraph is worth cutting out and keeping."

MUSICAL SAN FRANCISCO.

SAN FRANCISCO, March 29, 1899.

I had the pleasure of recommending the Bostonians to hear a new opera by Mr. J. Minkowski during their visit here, and am glad to find that they are so well impressed by the work that they wish to produce it. The writer is a young New Yorker, temporarily sojourning in San Francisco, whose musical development has been fostered amid the fellowship of Mascagni, Leoncavallo, Puccini and Franchetti, the prominent exponents of the new Italian school of dramatic composers. The writing of Minkowski is replete with evidences of similar influences, and is quite a worthy specimen of the kind. Minkowski has studied with Tschaiakowski in Moscow, Richter in Vienna, and in Milan amongst the Italian writers, when he wrote the present opera.

Mr. Studley, the conductor of the Bostonians, expresses himself as surprisingly well pleased with the merits and originality of this casual candidate for their approval, and considers it a most valuable find. While it is written in a style whose scholarship and musical ingenuity will charm experts, it is also sufficiently "catchy" to delight the public ear.

The Musicians' Club held its monthly symposium and concert at Martinelli's restaurant on the 27th. The programme was in charge of Prof. A. T. Stewart, of Oakland. A string orchestra played some pleasing selections, and several home compositions by Mr. J. W. Metcalf were contributed. The club will give Rosenthal a reception when he returns in April.

Mr. J. V. Gottschalk has just arrived to prepare the way for another great prophet of the piano—Emil Sauer. His advent will occur April 19, and his epiphany will be protracted to the 21st. In plain terms, Sauer will play at the Grand Opera House, recently renovated for the Ellis opera season, at two matinées on the above dates.

The Ellis opera season closed in a blaze of glory last Saturday afternoon. The house was crowded to the roof. Melba sang Lucia, and then "Pagliacci" was given. Although Melba's bel canto was deliciously illustrated in the old opera, the astonishing contrast in orchestration presented by the new one was something to warm the cockles of a musician's heart.

Mr. James Hamilton Howe and his Philharmonic Orchestra occur to-morrow night at Y. M. C. A. Hall. Forty-five strong, they will give "a popular programme from eminent composers. These entertainments are praiseworthy and interesting, if one is not too familiar with first-class symphony programmes, to the extent of being over-critical of amateur effort.

H. M. BOSWORTH.

Successful Organ Recital.—An exchange says of the organ-recital recently given in Peoria, Ill., by Mr. William Middelschulte: "The audience was an exceptionally good and large one, and Middelschulte's playing called forth the most genuine admiration. He played magnificently, excelling notably in fine pedaling, masterful control of the instrument and superb effects in registration."

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MUSICAL BOSTON.

BOSTON, April 2, 1899.

After a season of eighteen weeks of opera by the Grau Company at the Metropolitan, liberally noticed in *MUSICAL AMERICA*, its readers have become familiar with the personnel and performance of Mr. Grau's magnificent combination, consequently I will refrain from a conventional notice of the company's performances in Boston.

The works given the first week, beginning March 27, were "Lohengrin," "Tannhäuser," "Romeo and Juliet," "The Huguenots," "Die Walküre," "The Barber," "Faust" and "Don Juan."

The noted events of the week were the début of Van Dyck and his great dramatic success as Tannhäuser and Siegmund, and the masterly, incomparable singing of Jean de Reszke in "Lohengrin" and "The Huguenots."

To Van Dyck must be awarded the palm as the greatest of all the Wagnerian artists that have been seen upon our stage. In the intellectual grasp of the character assumed, both in its comprehensive outline and in the intensity that accompanies its delineation in all the detail, Van Dyck is a master.

At the climax he rises to a height in his art that sweeps all before it. Although possessing a temperament of the most emotional kind, nevertheless there is nothing of the tearing of the passion to tatters, but on the contrary there exists in his great moments a breadth of passion, a height of emotion and a dramatic authority, that in its command exalts the situation and thrills the listener. And then, again, he possesses that God-given element, repose. It is unnecessary to say more. Whoever has seen him must have been impressed with the mastery of his art.

Van Dyck has a noble voice, that he employs with telling effect at times in his impersonations.

It is well that such a master as Jean de Reszke appears at intervals to keep alive one's faith that the art of singing is not as yet totally extinct, regardless of its present degraded state. This great artist was heard during the first week in "Lohengrin," "The Huguenots" and "Faust." His splendid voice and consummate skill were displayed with wonderful effect in these works; but it was in the fourth act of "The Huguenots" that he rose to the highest pinnacle of vocal effort, which effort, with the accompanying dramatic height attained, presented to his listeners a performance of artistic value that has never been reached by any operatic tenor within my recollection.

Saléza is an admirable artist in many directions. Dramatically speaking, he must be praised as possessing exceptional gifts. He has a good voice, and is quite accomplished as regards taste, style, phrasing, etc. He cramps and forces his voice upon the higher tones, and, like most of the French-taught singers, oscillates between the front and back of the mouth in locating the tone. The consequence is that he does not achieve the vocal success he ought and would had he been differently taught.

Philip Hale, in speaking of the vocal powers of Saléza, remarks: "And I may add that Jean de Reszke might have listened to M. Saléza with profit as well as interest."

What there is about Saléza's singing that De Reszke can profitably study I can't imagine, even. On the contrary, there are many things about the singing of the latter that Saléza might study with great advantage, technically speaking.

The height in the vocal art that Jean de Reszke reached in the great duet in the fourth act of "The Huguenots" was as far above the comprehension and vocal capacity of Saléza, as at present displayed in his efforts, as the heavens are above the earth.

Nordica sang the music of Elsa admirably, it being the best work consecutively that I have ever heard her accomplish. The same praise can be awarded her singing in "The Huguenots," when, also, in the fourth act, she presented a surprisingly effective dramatic effort. It is gratifying that this conscientious singer now refrains from her former forcible and exaggerated manner of abusing her beautiful voice.

Through her present process her powers will be preserved for a much longer career.

Let her also discard the music-drama and devote her exceptional vocal powers to operatic work, thereby avoiding premature decay. There is opportunity enough in the operatic rôles for the cultivation of the dramatic art.

Besides, opera must ere long again predominate, supplanting the music-drama, and inspiration through melodic form, instead of invention upon the plan of commingling "leading motives," become again the essential element of composition.

Had Wagner lived ten years longer than he did he would have returned to the plane of operatic composition, it is my belief, and have discarded the music-drama model.

Mme. Schumann-Heink is an actress of comprehensive capacity, and is the possessor of a fine voice. Her success in every part assumed was of the most pronounced description.

Anton Van Rooy was to me a great disappointment, both dramatically and vocally.

Miss Suzanne Adams, a Boston girl, was heard in "Romeo and Juliet." Although there was much of the novice in her assumption of Juliet, nevertheless, dramatically, it was an effort that bespoke a degree of success when she has further pursued her art and gained thereby the necessary experience. Miss Adams has a pleasing voice of fair quality.

That superb artist, Plançon, was upon his every appearance a constant source of extreme gratification to the most critical listener.

Edouard de Reszke, who is as unskillful a singer as his brother Jean is a skillful one, made his best success as Basilio in Rossini's "Barber." In some respects his Leporello was a commendable effort, but at times too much of the buffoon element introduced itself.

Carl Formes was the prince of Leporellos, and I have never seen the part well acted since.

Mrs. Emma Eames' efforts I shall make the subject of an "object lesson" in a future issue of *MUSICAL AMERICA*.

Also those of Sembrich, whose rare musical ability and discriminating dramatic efforts rendered her performances of marked value.

M. Albers has many excellent possessions, and, did he not sing in his throat, would be a praiseworthy vocal artist. He is a fine actor.

The ravages of time and the violence of the music-drama, principally the latter, have robbed Mme. Lehmann of the voice and vocal facility which she once so richly possessed.

Carbone, Salignac and Campanari are performers whose merits are well known. The latter has made constant progress in his art.

All the artists of secondary importance exerted themselves in the successful presentation of a splendid ensemble. The work of the chorus was often excellent.

Conductor Schalk, who directed the Wagner works, is a careful, conscientious leader. Much of the time he had the orchestra well in hand. The wood wind, however, was most always too loud and coarse. And there was some rocky work done by the horns.

On the whole, the playing of the orchestra was commendable.

Mancinelli and Beignani, after their accustomed manner, shared the work with Schalk.

One moment of Sepilli, the conductor of the Ellis Opera Company, is worth the whole of their effort, however.

The settings were magnificent, and the stage management admirable.

In fact, Mr. Grau has given us the most complete operatic performances ever seen in Boston.

The twentieth concert of the Boston Symphony Orchestra, on Saturday evening, April 1, presented for a programme a symphony of Mozart, No. 34; the "Good Friday Spell," from "Parsifal," and Dvorák's symphony, No. 2. I attended the opera, but my assistant informs me that the orchestra has not before, this season, played with the grace, refinement and finish that marked its work upon this occasion. Would that I had been there to hear and applaud this remarkable change from the usual routine of loudness and coarseness.

The notice of the performance of Schumann's "Paradise and Peri" by the Handel and Haydn Society must be deferred until next week. Nordica sang the soprano part.

Teresa Carrefio gave a recital in Music Hall, March 30, playing a varied programme, including Beethoven's Sonata, op. 27, No. 1, in which all the rare qualities of this eminent artist were displayed in the very fullness of her phenomenal ability.

WARREN DAVENPORT.

Rosenthal's Farewell.—At the Sunday night concert, April 9, Rosenthal will make his farewell New York appearance.

"Is It Possible?"—The Toronto "Globe" says: "Mr. H. E. Krehbiel, the musical critic of the New York Tribune," last night delivered a lecture in Association Hall on "How to Listen to Music." The audience was not large." Mr. Krehbiel should have known that the further North he goes, the more "frosts" he gets, and the farther South the more "roasts."

Pittsburg Choral Concert.—Walter Damrosch and Taliesen Morgan will direct one of the greatest chorus concerts ever heard in Pittsburg during the coming May. Prof. Morgan is now training altogether several hundred voices, and from the entire number he will choose a large chorus. A feature of the event will be an auxiliary chorus of children's voices, now in course of training.

Sioux City Concert.—Of two young Americans recently returned from abroad, a Sioux City paper says: "Mr. and Mrs. Herbert Butler are booked for a concert at the Grand Opera House to be given the latter part of next month. It is prophesied that the Grand will be taxed to its utmost capacity to accommodate the hosts of people who will turn out to welcome these favorite artists. Mrs. Butler studied the last year with Etelka Gerster, who says she 'sings like a bird.' Mr. Butler was an artist before he went away, almost four years ago."

MUSICAL CINCINNATI.

CINCINNATI, April 2, 1899.

The coming annual convention of the Music Teachers' National Association will be of more than ordinary interest, not only to the members of the association who will meet here on June 20, but to all Americans interested in the progress and development of music in their country.

The decision of the programme committee to make the twenty-first annual convention a thoroughly national musical affair will undoubtedly add greatly to the interest which musicians and musical people in general usually feel for those gatherings.

This will be the first national convention of the M. T. N. A. at which only works of American composers will be represented upon the programmes. In making the selections the committee had to choose from a surprisingly large number of meritorious works, and the task was by no means an easy one. To make the concerts as representative of American composers as possible, the committee was compelled to enforce the rule that no composer should be represented upon the programmes by more than one work. Even thus it was found absolutely impossible to give consideration to more than a very limited number of American writers of music.

The convention will last three days, and an unusually large attendance is expected. There will be three evening concerts by the Symphony Orchestra and three matinées, two of which will be piano, organ and song recitals, and the third a chamber concert.

The programmes for the three orchestral concerts, to be given at Music Hall, have already been selected, and will comprise the following numbers: At the first concert: Symphony, "Sintram," by Templeton Strong; divertimento by Chas. M. Loeffler, and aria, "Lochinvar," by George Chadwick. Second concert: Symphonic prologue, "William Ratcliff," Frank Van der Stucken; piano concerto, by Henry Holden Huss, played by the composer; aria, "Montezuma," by Frederick Grant Gleason; and Indian suite by E. A. MacDowell. Third concert: Prelude, "Oedipus," J. K. Paine; prologue, "Golden Legend," Dudley Buck, by a selected chorus of the Catholic church choir; violoncello concerto, by Victor Herbert; "Hiawatha's Wooing," Arthur Foote (by the Orpheus Club); symphonic scherzo, John Beck; elegy for solo quartet and chorus, Albino Gorno; finale from "Hora Novissima," H. W. Parker, and the "Star-Spangled Banner," by Hugo Kaun.

The programmes for the matinées will present the names of many composers who are not represented on the orchestral programmes.

The question, who will be the soloists at the coming North American Jubilee Saengerfest will probably be decided this week by the music committee of the Saengerfest Board. Mrs. Corinne Moore-Lawson, Mrs. Josephine Jacoby and Mr. Oscar Ehrigott, the latter a Cincinnati singer, will probably be among the soloists.

Miss Emma Heckle, formerly of this city, but for a number of years a resident of New York, is at present a guest of her brother, Mr. John Heckle, in Clifton. She intends to sail from New York on the 25th of this month, to make a six months' tour through Germany, France, Switzerland and England.

ERNEST WELLECK.



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